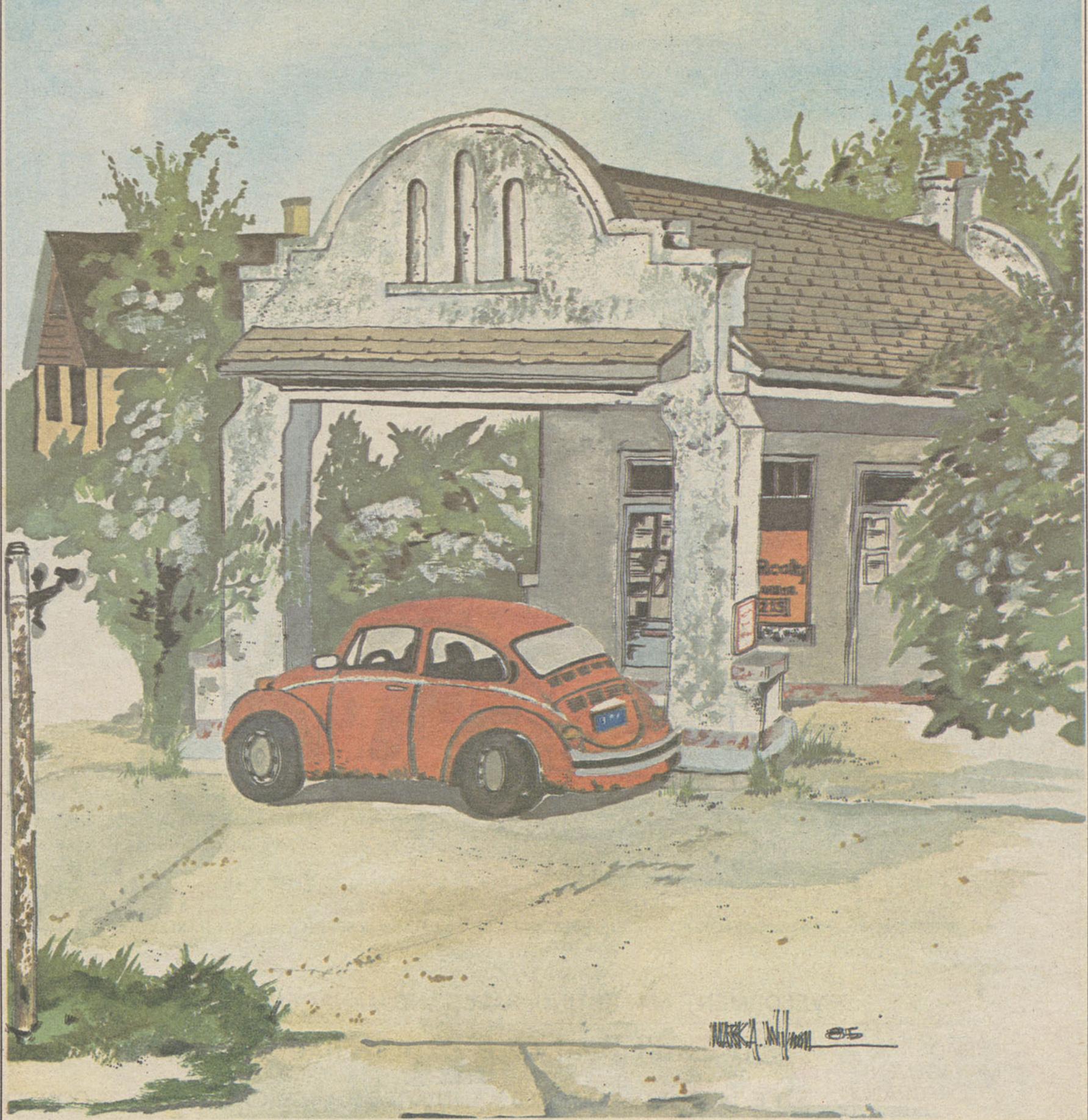


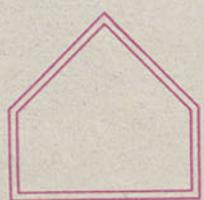
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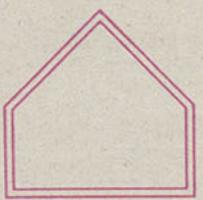
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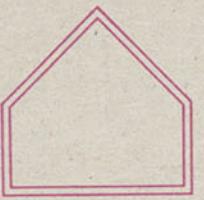
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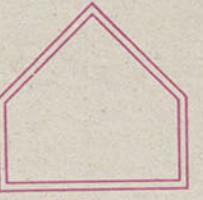
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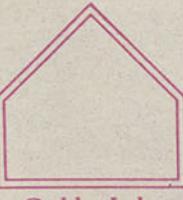
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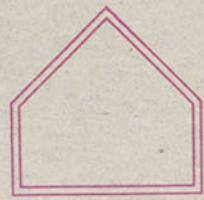
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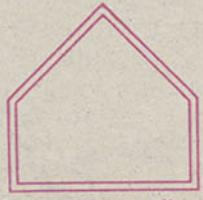
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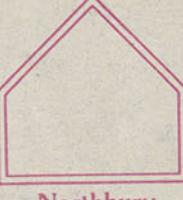
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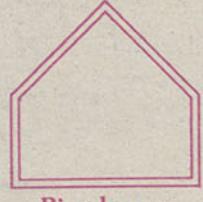
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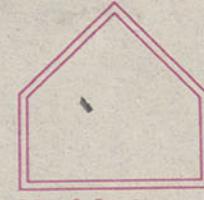
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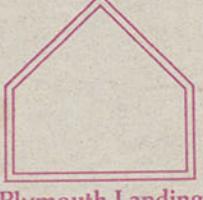
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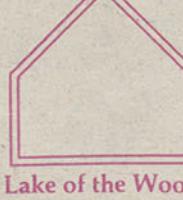
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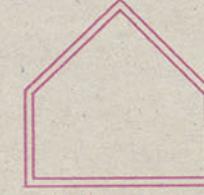
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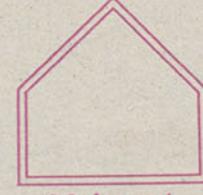
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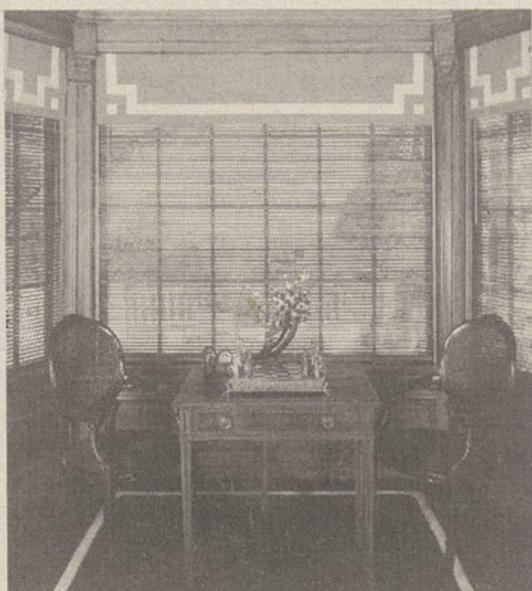
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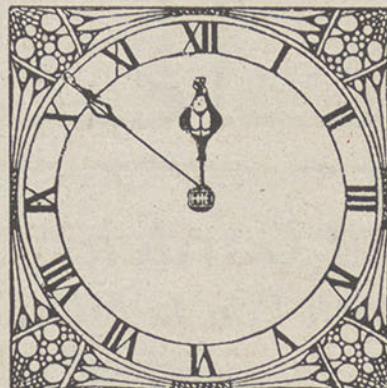
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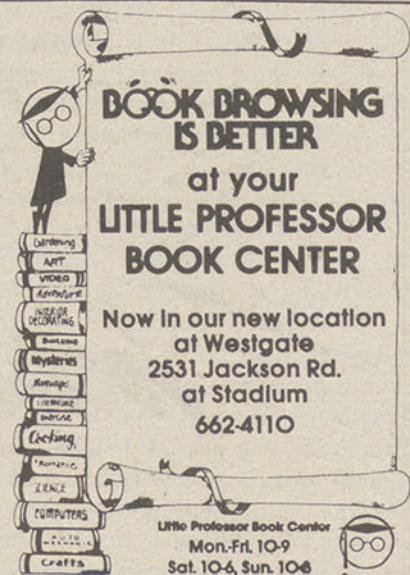


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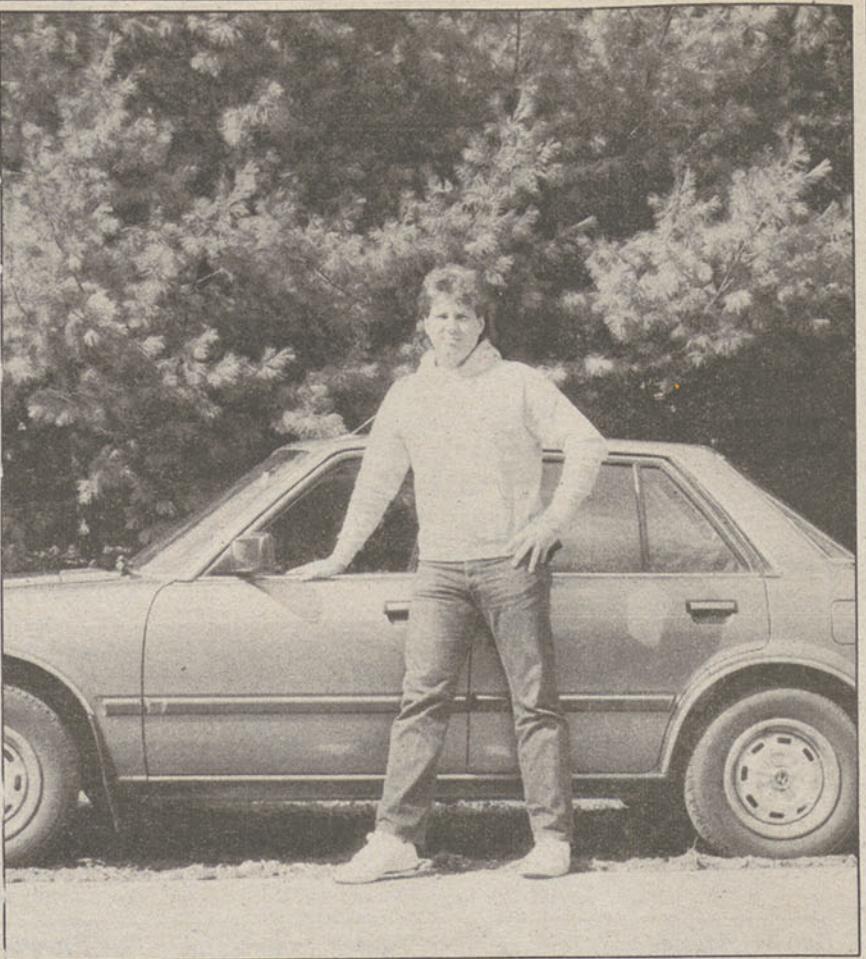
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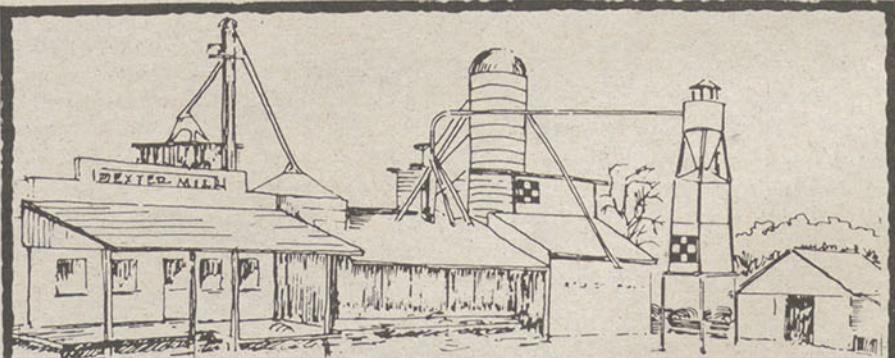
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AROUND TOWN

The return of the students

As thousands of new Ann Arborites suddenly appear, the period of integration can be trying.

Suddenly one sunny day the students started coming back. The short season of quiet walks across a nearly deserted Diag and no waiting in restaurants or at the post office was over. It was again time to start looking both ways before crossing campus area streets.

There were no street preachers or latter-day radicals on the Diag that first day—just a few people tossing softballs and sprawling on the benches—but a hint of expectation was in the air. Any minute, someone might show up to entertain them with verbal images of eternity in hell or the threat from the New Right. But when a leaflet-passers finally came on the scene, all he had to offer was a good deal on video editing. It was too early for ideology.

Campus fashion is as eclectic as ever, but there is evidence that what we have been reading is true—the Sixties are making a sartorial comeback. Some of the men were sporting ponytails, and one was overheard to say, "Short hair never suited my personality. I've always been a Sixties man at heart."

While the Diag was dozing, the streets and sidewalks around campus had come alive. A few blocks west on Liberty at University Cellar, the more serious scholars were already lining up to buy books and supplies. A young Asian woman with an American student stopped in front of a rack holding thousands of pencils in an array of sizes, shapes, and colors.

"Which pencil for writing?" asked the young woman.

"Usually number two," the native answered, handing her one.

"Why number two?"

"Uh, well, I don't know. Easy to read."

"Why all these others?"

"Well, for drawing..."

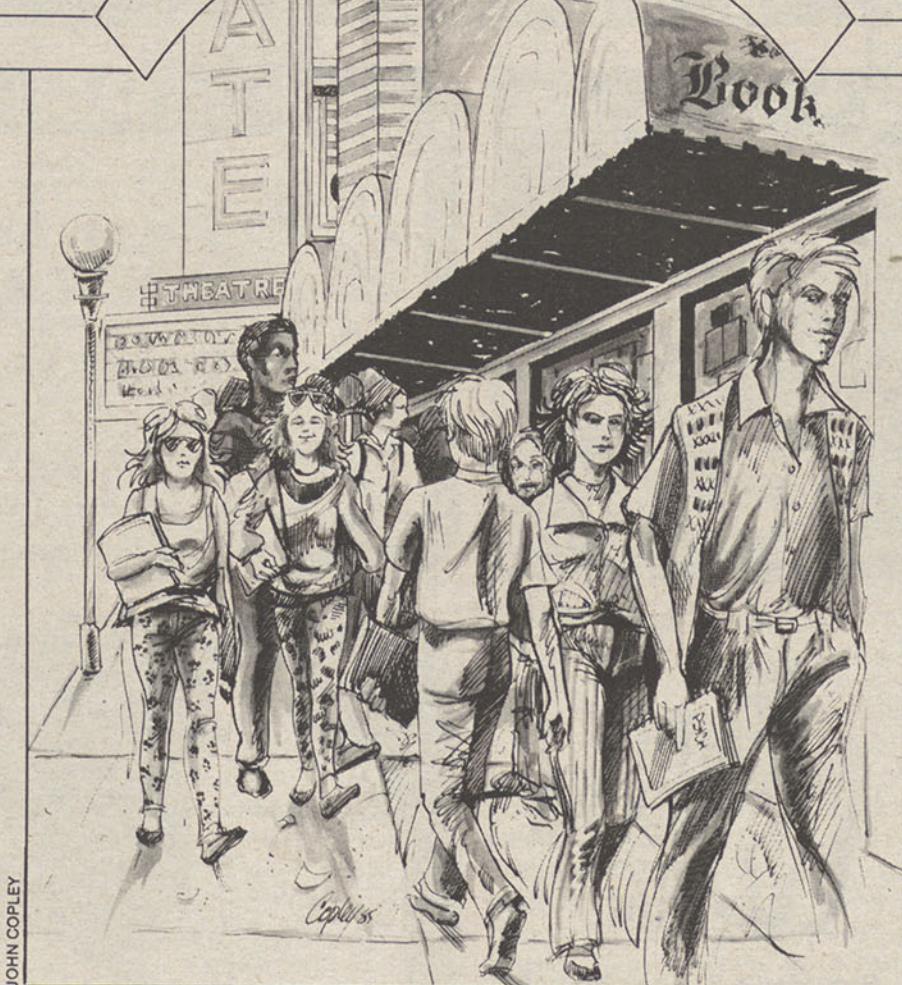
"Number two for writing?"

"Yes."

"Okay."

Outside on Liberty, two young men with maps and bicycles stopped an older couple and asked, "Where is State Street?"

"Right behind you," the woman answered. "See that theater marquee on the



cross-street down there? That's State Street."

"Oh, so that way is north?" the young man said, pointing south.

"No, that's south."

"Okay, thanks," one of them finally said, but they didn't go anywhere. As the woman and her companion walked away, she noted that in the past hour she had given directions to the credit union, the food co-op, and South Division Street. The last task had been quite simple because the student looking for South Division was standing on it at the time.

Across the street, three young women were peering at a page cut from the *Daily* and tacked up outside Seva restaurant. The large type said, "More Than Veggies." Inside, the three puzzled over a menu and one finally asked the manager, "Do you have turkey salad?"

"Uh, no," he answered, shooting a sideways glance at a co-worker.

"Hamburger?" ventured another.

"Nope."

"I think we're in the wrong place."

"Yep."

Over on Thompson Street, in front of West Quad, cars were parked two and three abreast in the street while their contents were carried into the dorm. Traffic could move in only one direction at a time, and there was a lot of hollering and honking. When a pizza delivery man arrived and saw there was no place to pull out of the traffic, he simply left his car in the street and, carrying a large pizza box, disappeared into the dorm. The honking and hollering escalated, but several students came to their windows to cheer.

tion. She wrapped her Cabbage Patch doll, named Ruthie Star, in a pink blanket. When her mother called, Kristine was downstairs in a few short hurdles.

"Guess what?" Mrs. Heck said. "It's time."

"Time for school?" Kristine asked.

"Time for school," her mother said.

Kristine beamed. Then she became businesslike. "I'll get my backpack," she said. She returned wearing a pink backpack containing Ruthie Star and her blanket. The Hecks were on their way to school at last.

Known as the "school with the woods" because of its proximity to Eberwhite Woods, Eberwhite is a tan brick Fifties-style building with tiled hallways and bright, airy classrooms. Outside the kindergarten door, Kristine stopped abruptly. "Come on, Jane," she said, taking the hand of fellow kindergartner Jane Laird. Holding Jane's hand and her mother's, Kristine entered the classroom.

Inside the large kindergarten room, teacher Betty Doman, who wore a navy and white skirt and blouse, was welcoming newcomers. A group of children, looking solemn, sat around a cluster of Formica tables while their mothers proudly Magic-Markered their names on narrow strips of construction paper, which were then stapled and put on the children's heads as headbands. A boy whose headband read "Zachary" cried quietly on his mother's shoulder. "If you really have a problem, Josh is just down the hall," Zachary's mother told him.

At 1:05, Miss Doman got the children in a circle while the mothers, including Kristine's, slipped quietly out the door. "I think we have everyone here," said Miss Doman, looking delighted. Miss Doman has put in almost twenty years at Eberwhite, much of the time as the school's only kindergarten teacher. She has a genuine Kindergarten Teacher Voice—warm, loving, and communicating to small children that school is a safe and happy place. The nine children present were half of the total kindergarten class, which meets in separate sections the first couple of weeks of school to help the children adjust. The girls were Kristine, Jane, Jeannine, Sarah, and J.J. The boys were Zachary, Jason, Mark, and Kai. J.J., who announced that she moved to Ann Arbor from "Kansas-in-Topeka," wore a blue and white ruffled dress, but most of the girls, like the boys, wore shorts and T-shirts.

Miss Doman sat on the floor beside Zachary, who looked melancholy but was no longer crying. "I can't believe we're all ready for school," she said. She then introduced Hedy Kravis, a peppy-looking student teacher with very curly blond hair and a blue jean skirt. "Miss Kravis is here to see how kindergarten starts," said Miss Doman. Kristine piped up suddenly, "I

Kristine's first school day

With the popularity of nursery schools, kindergarten has lost its initial terror.

By noon on Thursday, September 7, Kristine Heck was impatient. Five years old, she was one of about one thousand kindergarten students enrolled in Ann Arbor schools this autumn. Kristine's mother, Linda, relaxing in the living room of the family's Old West Side home, said to a visitor, "I told Kristine her class didn't meet until the afternoon, but she was up and ready to go at nine." Kristine was more confident than either of her two older brothers, Linda Heck recalled. "They went to school clinging," she said. "I had to ask Kristine if I could walk with her."

In her bedroom, Kristine, who has blond pigtails and was dressed in pink shorts and a blue Nike shirt, was talking on a plastic toy telephone. "May I speak to my boyfriend?" she asked. A visitor asked what she thought kindergarten would be like. Kristine ignored the ques-

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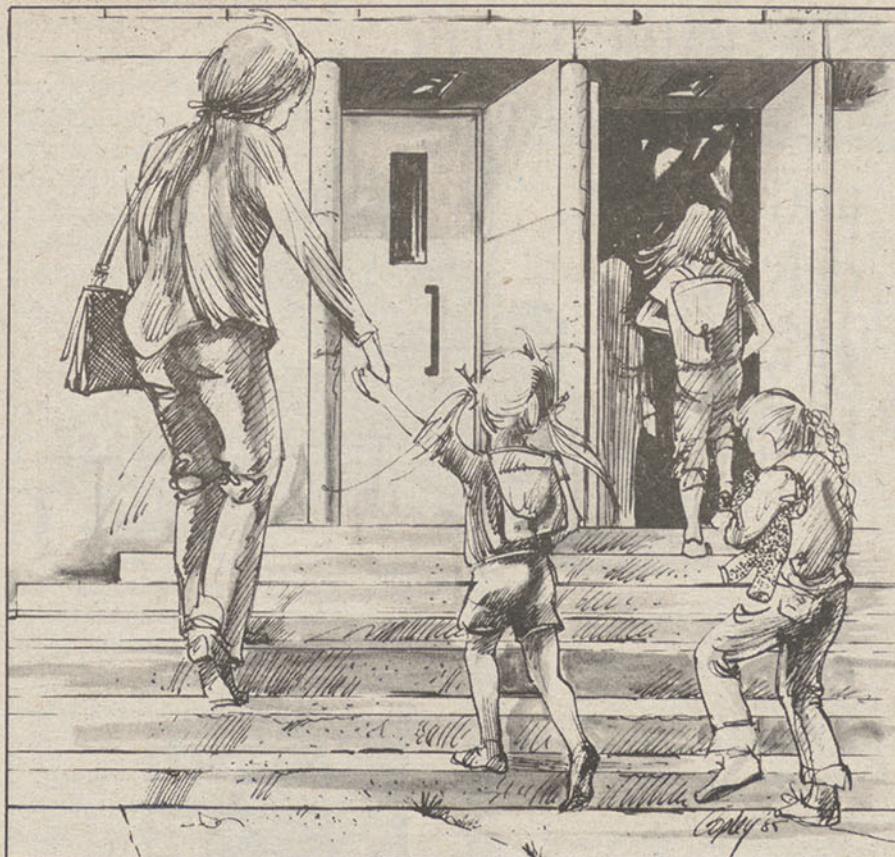
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know how to tie my shoe." Everyone looked at her with interest. Said Miss Doman, "That's one of the things I help you learn, but you can do it any time."

Miss Doman then asked how many of the children were nervous because they were starting school. J.J. raised her hand. This didn't, however, signify much, since she was the first to raise her hand no matter what the teacher asked. "Well," said Miss Doman, "I was nervous. I woke up so early because I was so excited to see you people." She then went through each child's name, showing the children she either knew them or was getting to know them, which was just as good. "Jane, I haven't known you a long time, but I feel I know your brother Trevor real well." "Sarah, I'll remember your name because I have a niece Sarah." Next, Miss Doman gave the kindergartners a tour of the room, starting with the yellow wooden playhouse with its swinging door and continuing through boxes containing yarn, sewing cards, bright magnetic numbers, and dinosaur tracing kits on the windowsills. Pausing before an alphabet chart, Miss Doman had the class sing out the alphabet. The children sang their "A,B,Cs" in piping and, for the most part, confident voices.

Afterwards was free play. Kristine, Jane, and Jeannine had a tea party in the playhouse. J.J. built a block tower, and Sarah put felt numbers on a board. Mark, Kai, and Zachary, no longer melancholy, raced trucks. Jason showed Miss Kravis a plastic peg construction. "Look at my space creature," he said. "It's terrific!" she replied.

It might have been any kindergarten scene in the past twenty-five years but, said Betty Doman, the popularity of nursery schools has brought changes. "The majority of children starting kindergarten are more relaxed, not so panic-stricken," she said. Many now come to class already able to read and write. Miss Doman described her teaching methods as "sort

of old-fashioned." She brings in fourth-graders to write down stories for the kindergarten class and second-graders to teach printing, but she doesn't pressure children to read or write. Miss Doman, who saves every child's photograph and who cries the last day of school, noted that she wouldn't want to teach any grade above first grade. "I think you're born to teach your grades," she said.

After recess the kindergarten class toured Eberwhite. The tour included a stop at the teachers' lounge. "This is where I eat lunch," said Miss Doman. "Do you want me to show you where I sit down?" Everyone looked at the chair Miss Doman sat on. The group peeped in but didn't enter the auditorium.

"Why can't we go inside?" asked Jeannine.

"We can't do everything today," said Miss Doman. "Maybe we will tomorrow."

"We can't do everything tomorrow, either," commented one child.

The children walked back to the kindergarten room where, Miss Doman reminded them, they were going to march and sing. Passing the main office, they got a warm welcome from the school's secretaries. In the library, they got a more laconic welcome from a group of third-graders who, Miss Doman reminded both groups, used to be in kindergarten themselves.

Back in class, the kindergartners wound up their day by making yellow construction-paper badges that read **VERY SPECIAL PERSON**. "Who's ready to go home?" Miss Doman asked. "Not me," said J.J., answering first as usual.

"We had a fabulous, fun first day," Miss Doman told parents, who came to collect their offspring. "It was one of the best entrances I've had."

Kristine Heck's mother arrived, and Kristine showed her the **VERY SPECIAL PERSON** badge. "Did you have a good

day?" Linda Heck asked. Kristine nodded, not smiling. In the crowded hallway outside the kindergarten room, someone shouted out, "There's Kristine!"

"Hi," Kristine said nonchalantly, looking completely at home in the crowded hallway. Anyone passing by might easily have mistaken her for a first-grader.

—Eve Silberman

Batting cage drama

Where indignation finally triumphs.

The sun was setting directly behind K Mart, and a sprinkler was wetting the new sod on Vets' number one. On Vets' two, near the new coin-operated batting cage, a co-rec practice was winding down. The men were all going for the long ball, arcing long high parabolas to the edge of the gravel warning track.

Inside the coin-operated batting cage, a young woman with the confidence of a polished athlete was trading barbs with an unimpressed attendant who was feeding plastic softballs into the fast-pitch machine. She put two quarters in the slot behind home plate and stepped in left-handed. A green light came on. One hard, dimpled yellow softball dropped between two fast-spinning rubber wheels and shot toward the middle of the plate like a Jack Morris fastball. The ball was by her before she started her swing.

"Ha, ha, ha," laughed the attendant.

"You might have to turn this thing down," she said dryly.

"No way," drawled the attendant, a plump puckish figure protected by a curtain of dark green netting.

She pulled up the Velcro strap on her batting gloves, hitched up her shorts, choked up a bit on her red aluminum bat, and swung late again on the second offering. She ticked the third, fouled the fourth, chopped the fifth, then started hitting line drives.

"See that?" she said, after one particularly impressive liner.

Grinning slyly, he moved away, pretending not to hear. He worked deliberately, feeding a couple of slow-pitch machines. His inattention was getting her dander up.

She dropped two more quarters in the slot and swung around to bat right-handed. Her weight was balanced, her hands were back, her eyes fixed on the whirling rubber wheels. The green light came on. She met a fastball solidly, lining it straight back toward the pitching machine.

"See that?" she called out more forcefully.

"Nope," he grinned. "I missed it. Sorry."

She started spraying line drives in his direction. By the twelfth ball, she was concentrating hard. The last pitch came whizzing in. She met it with the meat of the bat,

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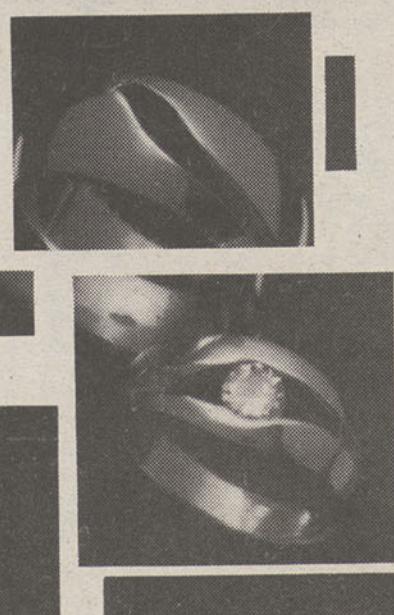
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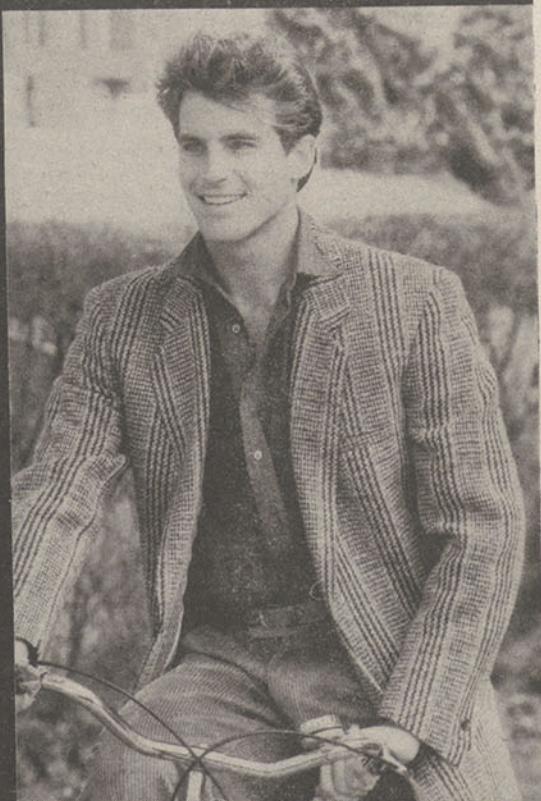
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AROUND TOWN *continued*

the connection clean and solid as two hard heads colliding. The ball hit a pile of balls not six inches from his hand, exploding them like a good pool break. He snatched his hand back and betrayed the involuntary flinch of fear.

"See that?" she said, quieter this time.

He looked up. "I saw that one," he said admiringly. "Need more change?"

—Don MacMaster

Test of the town

The concrete pineapple in last month's mystery photo provoked more response—and enthusiasm—than any other architectural detail we've ever featured. It is on the new Ann Arbor yard of the Detroit-based Colonial Brick Company on Depot Street, as 103 readers knew, including ones from Pennsylvania and California.

Architect Bob Daverman, of Fry Associates, designed the remodeling of Washtenaw Lumber's old concrete block garage. Colonial Brick, recognizing Depot Street's high traffic volume, decided to invest in a building that advertised its product and complemented well-designed neighbors like the Gandy Dancer and Summit Park. "We created a building that reflected Colonial Brick's name but transcends colonialism," Daverman says. "We exaggerated the colonial detail of the jack arch, which is also found over the windows, and put it over the door, with a giant pineapple on the keystone." In all, Fry Associates used sixteen traditional brick details in its fresh, contemporary sampler, including English coined corners, Flemish bond for the main walls, and a Jeffersonian serpentine wall.



Colonial Brick's new headquarters on Depot Street.

Next month's Test of the Town is on a busy pedestrian corner, but it is seldom noticed. To enter the contest, send its correct location, your name, and address, to Ann Arbor Observer, Test of the Town, 206 S. Main, Ann Arbor, 48104. Each of two winners, drawn from the pool of correct entries, will receive a record of their choice from the Liberty Music Shop, 417 E. Liberty. Deadline: October 15. Sorry, we cannot respond to all entries. Last month's winners were Marianne Udow and Gayle Snyder.

—Mary Hunt



Where is this?

workbench

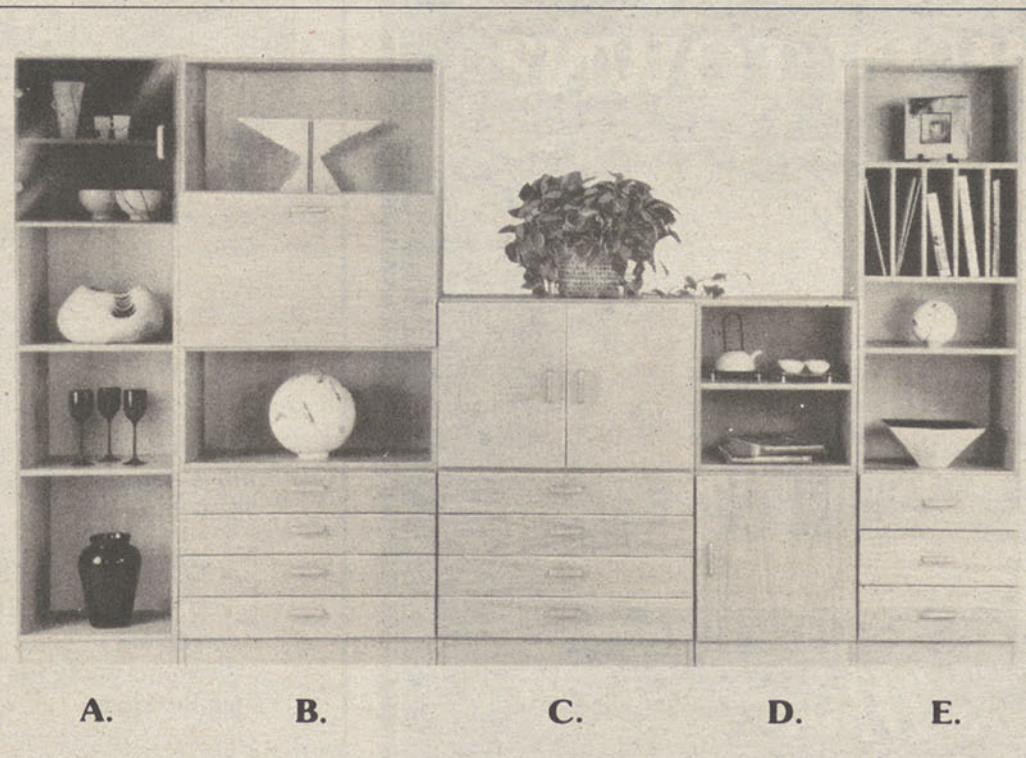
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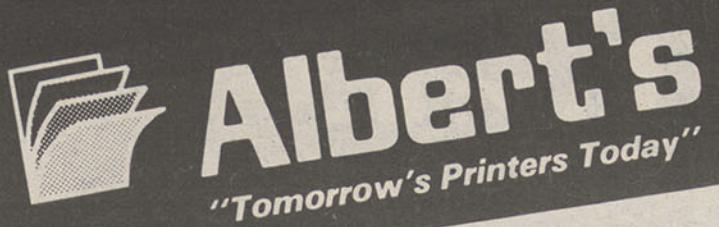
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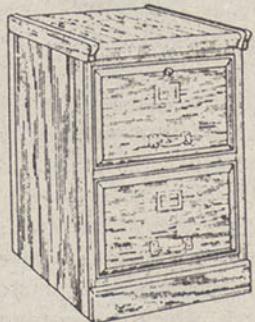
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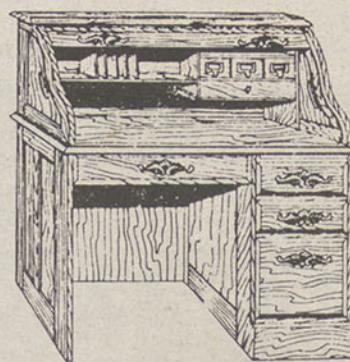
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INSIDE CITY HALL

A big decision for downtown

Soon council will decide whether Dick Berger's giant downtown convention center will have a chance.

It's the type of development most cities would welcome with open arms: a good-sized downtown hotel/convention center which could pump millions of dollars a year into the central city. Most cities would bend over backward to assist such a project. In Kalamazoo, central city businesses got together and gave a developer \$3 million to encourage the building of such a facility.

In Ann Arbor, however, the reaction to developer Dick Berger's \$40 million hotel/convention center has been lukewarm, even among the usually development-minded Republicans on city council. Although a severe statewide recession is not long past, a great many Ann Arborites value the quality of life in a quiet, small-scale city over a project which, while it stimulated the central area economy, would also create what they fear would be a more congested, frenetic atmosphere in their beloved downtown.

The proposed convention center would be built on the city block (now a surface parking lot) just west of the Del-Rio bar and south of the Whiffletree restaurant. The twelve-story hotel would have four hundred rooms, and the convention center would seat twelve hundred people. Another 38,000 square feet would be used for retail sales.

Opposition to the big project centers around five major concerns:

1. *Concerns about changing the character of downtown.* Those who feel they live in a small, relatively tranquil environment and want it to stay that way have been a potent Ann Arbor lobby for many decades. They fear a project like a convention center will expropriate downtown from the natives. "I don't mind football Saturdays, but I don't want it every day of the year," says one opponent. "I don't want to go to the Del-Rio for a burger and see one hundred guys with name tags," comments another.

2. *Concerns about whether Dick Berger can pull off the project.* Berger lacks the trust of many council members; indeed, he seems deliberately not to have cultivated it. When in the Sixties he took over Wagner's, a men's clothing store that was an Ann Arbor institution, he overexpanded, and in six years the firm was bankrupt. The episode is still remembered with bitterness by former employees and customers. Berger has been working on a convention center project for the past



PETER YATES

The persistent but reclusive Dick Berger: whether or not he will build his giant convention center at Huron and Ashley is a big question in town these days.

eight years. He first proposed one overlooking the Huron River north of town. He has a thin skin when it comes to criticism, bristling at public hearings when he and his project are attacked. More recently he has withdrawn from the public eye, making no attempt to discuss his plans informally with city council members. There is widespread skepticism that he will actually be able to come up with the large sum to finance the project. Some fear the conference center could be partially completed and then run out of money, leaving downtown with a massive white elephant to deal with.

3. *Concerns about the project's overall financial viability.* The *Ann Arbor News* had an auditing firm run some numbers on the conference center, which suggested that even with an abnormally high occupancy rate, the project could not, given its cost, generate a healthy cash flow. Characteristically, Berger refused to comment on the analysis, further hurting his credibility. As one person put it, "Berger could have made up some numbers, said anything to dispute the *News*'s analysis, and it would have at least confused the issue. By keeping quiet, he appeared on the defensive."

4. *Concerns about the project's timing.* During last April's citywide election,

ture at Ann and Ashley streets. The convention center might also badly impede the traffic flow downtown.

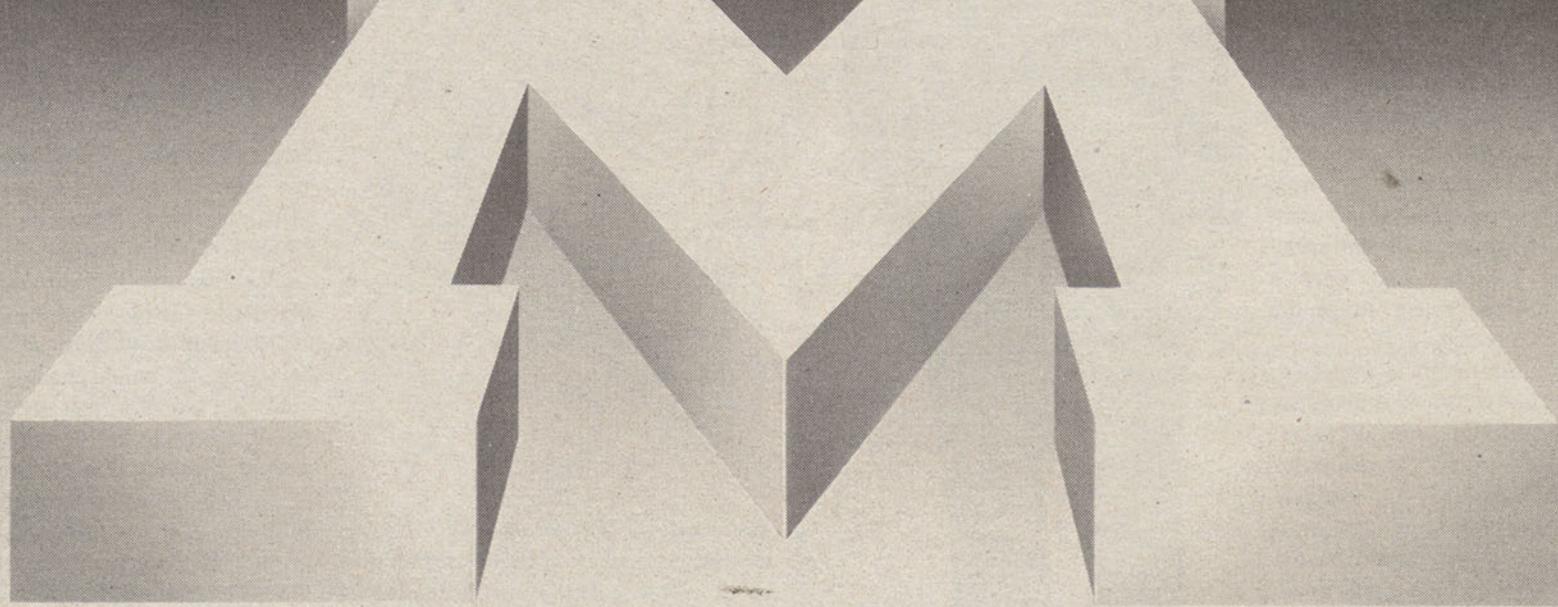
Despite all these concerns, there is a good chance city council will approve the project's site plan, giving Berger the go-ahead to try to get the financing he needs. All the Republicans are expected to vote for it. The three most left-leaning Democrats—Epton, Hunter, and Peterson—are at this point against it. Democrat Kathy Edgren hasn't yet made up her mind, while Doris Preston and Mayor Ed Pierce appear ready to vote for it. Complicating the issue is the need to change a city ordinance dictating the maximum size of a new building on land of a given size. Berger's project exceeds that current limit if a 389-space underground parking area is included in calculating its size. The proposed ordinance change would exclude the parking area's square footage, allowing Berger's project to qualify.

While all council members seem to favor the ordinance change, the idea of changing the law just so that a questionable project can be built particularly rankles Epton, Hunter, and Peterson. Once that ordinance is changed (the vote is October 14), council members can vote against the Berger project's site plan (on October 21) only if it is deemed to be seriously detrimental to the surrounding neighborhood. Many feel such grounds are not applicable in the case of the convention center and would not hold up in court. Thus, the October 14 ordinance change vote may well be the project's key hurdle. If it fails, the project might no longer be cost-efficient enough to work.

Berger remains remote from both the press and the political process, claiming in an interview for this story not even to know how many votes it will take October 14 to change the ordinance. "After all the negative publicity about me," he explained, "I have not been readily available. They put too much emphasis on Dick Berger and not enough emphasis on Huron Plaza." He points out it is not just his project; there are also what he calls twelve local "super-dooper" partners. Five are local doctors and dentists and the latest is GT Products president Nub Turner.

In response to a question about the *News* article that doubted the project's feasibility, Berger said, "I glanced at their figures and recognized immediately that they were not professionally put together." To question them publicly, he feels, is to open up Pandora's Box. "One question begets another," he asserted, and before long there would be a war of words between feasibility experts, which is "not in our interest. We couldn't build Huron Plaza if we didn't have good numbers. We'd never get it financed. There's no sense giving out all this information, because the financial marketplace will take care of itself." Council members generally agree that the issue of whether or not to approve the project

SOME STRAIGHT TALK ABOUT M-CARE, THE U-M'S MOST PREFERRED HEALTH CARE PLAN



U-M employees had many questions about their health care coverage last February, when they were given several new options to choose from during a special enrollment period.

This October, you'll once again have the chance to choose.

To help you make the best decision, here are some answers to the most-asked questions about M-CARE.

1. Does M-CARE replace my Blue Cross/Blue Shield Coverage?
No. In the past all U-M employees automatically received Blue Cross/Blue Shield base health insurance and TIAA (Teachers Insurance and Annuity Association) major medical coverage. By signing up for M-CARE, you *keep* your Blue Cross/Blue Shield plan and *replace* the major medical portion with M-CARE. But M-CARE is more than just a major medical plan.

M-CARE has many services that are so unique, you'll be able to use them for your "everyday" medical needs, such as three free office visits per year to M-CARE physicians, free age-specific health maintenance exams for adults, prescription drugs at cost plus \$1 at the U-M pharmacy and pediatric services including free well-child exams and routine immunization up to age 14.

2. Can I still use my family doctor, even if he/she is not an M-CARE physician?
Yes. Members are *not* restricted to M-CARE physicians only. However, only office visits to M-CARE physicians will be free. When you visit another doctor, you'll be reimbursed after you have met the deductible requirements.

The biggest advantage to M-CARE is if you use U-M providers and services. You'll then have few, if any, out-of-pocket payments.

3. Can I get medical attention out of town with M-CARE?
Yes. With M-CARE no matter where you are you'll always have access to medical and emergency medical care through your coverage.

4. What is the M-CARE deductible?
After you have spent \$250 for an individual (\$500 maximum for a family), out-of-pocket, you will be reimbursed 80% for any covered medical expenses. This includes non-M-CARE physician fees.

5. I'm healthy. Why should I have M-CARE?
You may be healthy. But are you wealthy? Comprehensive health insurance is a necessity these days. Hardly anyone can be confident they'll have enough money on hand to finance any potential health problem.

The advantage of M-CARE is that it costs you less than almost every other option available to U-M employees, but it *provides* much more. Even healthy individuals can take advantage of the age-specific health maintenance exams. And if you don't have a regular doctor, you'll also have easy access to over 500 medical specialists and 110 specialty outpatient services. You won't need to shop around when the time comes.

And M-CARE provides many "extras", such as free health education programs, free family planning and wellness events.

6. Is M-CARE for you?
Almost 6,000 U-M employees—a *third* of the U-M workforce—are M-CARE members now, and according to a recent survey, the majority are "very satisfied" with M-CARE. You again have the opportunity to select M-CARE, Oct. 21–Nov. 1. Find out more about how the U-M's family health care plan can work for you by calling 763-7000 today.

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CITY HALL *continued*

should not revolve around whether it is financially viable.

Berger also wonders why his project is questioned when other hotels in town are aggressively expanding. "Apparently they're all coming up with the same idea, and that is that it's a red hot market for conferences. All we're saying is that the market our convention center will appeal to is one that can't presently come to Ann Arbor, and that's groups of five hundred to twelve hundred people."

Berger acknowledges that the removal of parking during the project's two-year construction period will require "sacrifices." What may happen to alleviate the ensuing parking crunch, he asserts, is for many downtown permit parkers to be shifted to the newly completed Tally Hall parking structure near State, opening up metered spaces for short-term parking in the three downtown structures. He also claims that, once completed, Huron Plaza will generate enough tax revenue to finance, through the Downtown Development Authority, a parking structure of from four hundred to eight hundred spaces.

All signs are that the public hearing October 14 will be long and loud, with many vociferous opponents lining up to speak their minds. Whether council withstands this onslaught and passes the ordinance change that would facilitate the project could have a major effect on the look of downtown for decades to come.

Other developments

CERTAIN TO GIVE CITY REPUBLICANS NIGHTMARES is a ballot proposal sponsored by Ann Arbor's highly active coalition of citizens opposed to American intervention in Central America. The proposal, likely to bring a lot more Democratic student voters to the polls this April than a normal city election would, dictates that the city officially inform Congress that Ann Arbor opposes American efforts to overthrow or destabilize the government of Nicaragua and opposes as well American support of aerial bombings in El Salvador. The proposal further mandates that a city-appointed citizens committee will "monitor events in the region and propose further actions, such as sister-city relationships, educational events, or cultural exchanges."

★ ★ ★

THE DENVER BOOT IS PROBABLY BACK. Preliminary council approval for the alternative to towing cars with six or more parking tickets has already been given. Instead of being towed, the offending cars would be immobilized with a metal boot attached to one wheel. Once the fines were paid, a city official would unlock the boot. Final approval for the controversial method of dealing with parking-ticket scofflaws is expected this month. All six Democrats support the change, which its sponsors say will be more convenient than having to take a cab to the edge of town to get one's car after paying up at City Hall.

The Denver boot, say Democrats, should also be cheaper. An average of 1,700 cars a year are towed in Ann Arbor for too many unpaid tickets, costing violators from \$18 to \$26 in tow charges, plus \$5 a day in storage fees.

All five council Republicans oppose the switch to the boot, claiming it will be more trouble for city officials to administer. Some Democrats think the Republicans' problems with the boot may come in part from their close relationship with Dennis Brewer, a longtime Republican supporter who will lose considerable towing business if cars are booted instead of towed.

A key to the reemergence of the boot idea (the city used it briefly in 1979) is a shift in transportation department head John Robbins's estimate of how much it would cost to adopt the boot. Originally he claimed that the need to hire an additional employee to go out and unlock the boots would make booting cost more than towing. Lately he has reversed his stand, causing Republicans to wonder if he had his arm twisted by Democratic proponents of the boot. Joked Republican council member Gerald Jernigan, "Who shot JR in the boot?"

★ ★ ★

A TROUBLED BILLBOARD COMPANY IS PETITIONING CITY COUNCIL to loosen its stringent billboard requirements. In a letter to council members, Central Advertising Company complained that city law is so restrictive that the firm is unable to replace signs removed because of new construction. "In the last nine months alone," wrote Central VP Ronald Haas, "we have lost seven sign faces—25 percent of our total coverage—and we already know of four more we will lose in the next six months. We are at the point where we can no longer do business in Ann Arbor."

At least one council member was less than sympathetic. In a letter to Haas, Democrat Lowell Peterson wrote, "This past winter we held a well-publicized contest to determine what advertising the Ann Arbor community found to be most offensive and degrading to women. . . . Your billboard at the corner of Main and Ann St.—the 'touching velvet' sign—won this contest easily. . . . Your letter suggests a meeting to discuss your needs. It is my understanding that Ann Arbor feminists have been trying to meet with you for quite some time. . . . They have been unsuccessful in their efforts to begin that dialog." Peterson declined Central's offer for a meeting.

★ ★ ★

COUNCIL MEMBERS WERE DISMAYED by news of a glaring oversight in the city's year-old effort to clean up pollution in the Allen Creek Drain by policing illegal storm-sewer hookups. The city, it turns out, has not yet gotten around to putting its own house in order. Two of the biggest industrial polluters of the Allen Creek Drain are the city garage at 721 North Main and the building at 415 West Washington that houses several transportation and parks department operations.

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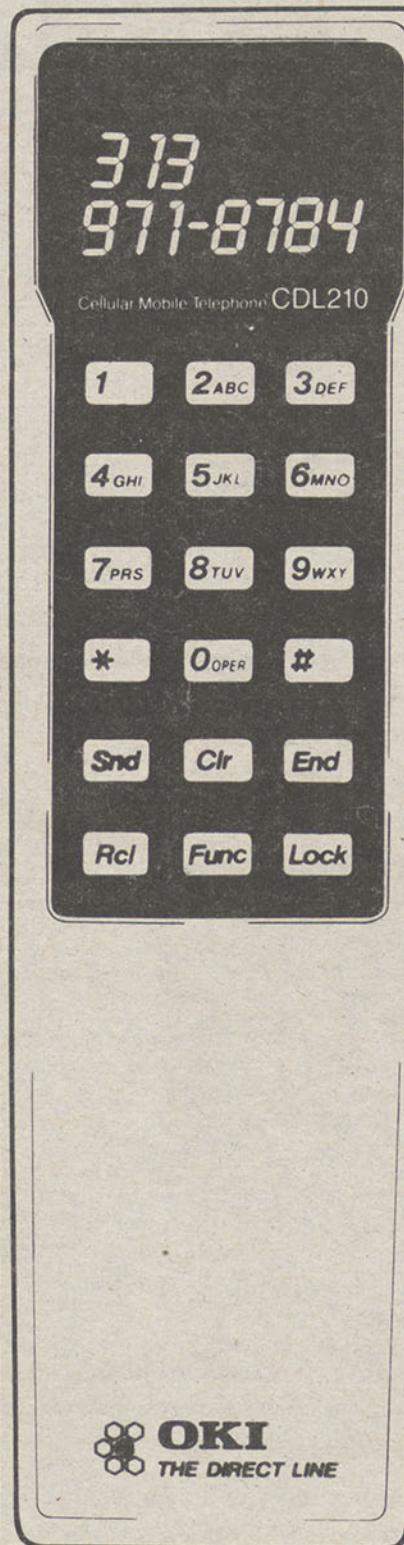
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ANN ARBOR BUSINESS

How the Briarwood area became Ann Arbor's commercial core

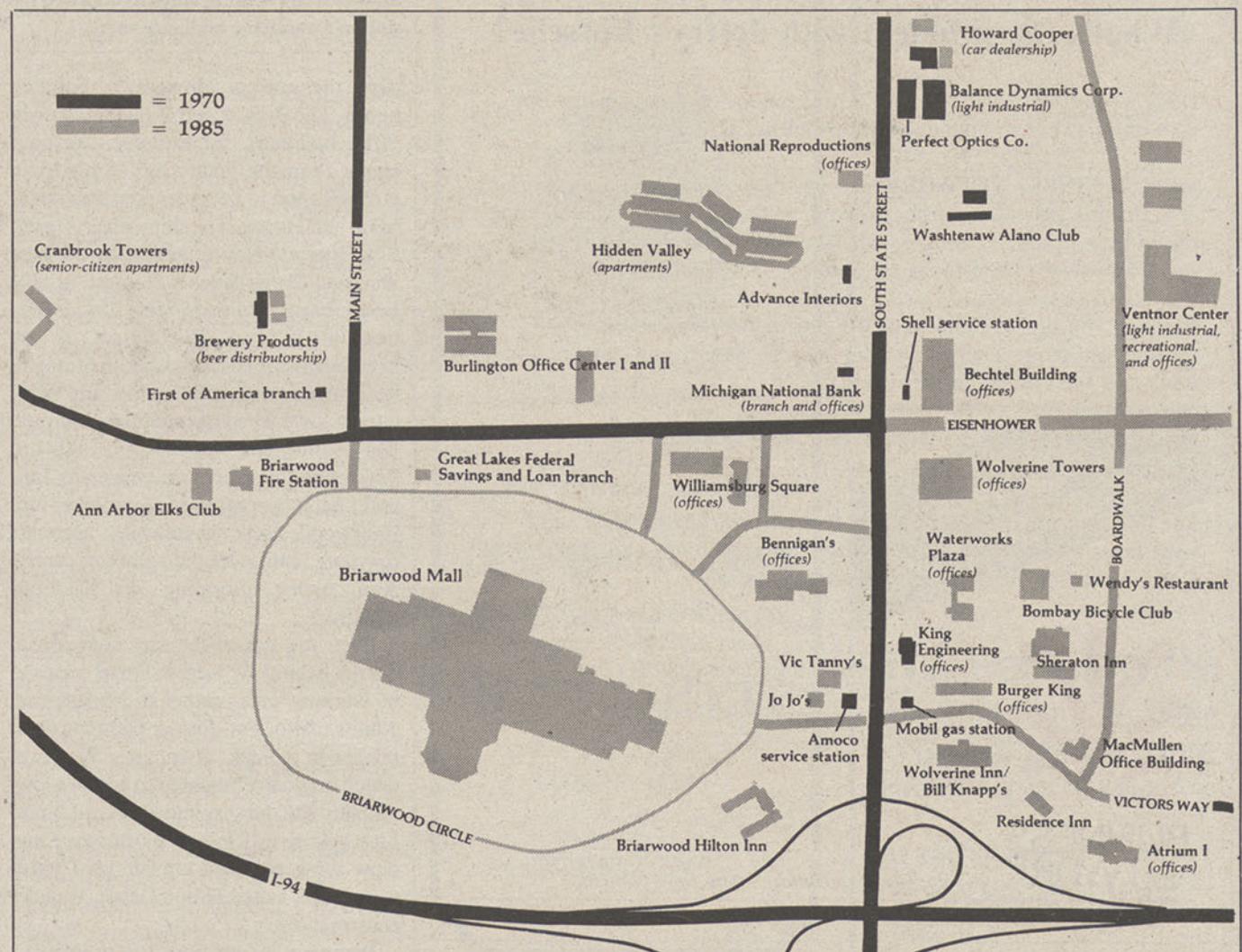
City planners wanted a miniature city, not a commercial strip, around Briarwood.

On paper, the recently proposed Briarview shopping center looked like a great idea. A chain of toy stores had hired the Akron-based Cedarwood Companies to search for building sites in cities around the country, including Ann Arbor. Cedarwood found a lot on Eisenhower Parkway just west of State Street that seemed perfect for a new shopping center. The site was highly visible, and traffic on nearby streets was heavy. Even in 1982, before State Street was widened, more than forty thousand cars passed the State-Eisenhower intersection each day. Furthermore, as the name Briarview implied, it was right across the street from the enormous shopping magnet of Briarwood mall.

The Briarview proposal came to the Ann Arbor planning commission this last June. Al Sulin, Cedarwood's dapper development director, urged that zoning for the site be changed to allow Briarview to proceed. Sulin won a slight victory when planning commissioners merely voted to table the plan while they reviewed the zoning. The department's staff had recommended killing Briarview outright. But when the review the next month strongly backed the city's existing policies, Sulin, a former planning official himself, took the hint. "It looks like we will not be pursuing it," he said in September. "We would like to develop a center there, but with such a hard line from planning, we wouldn't build a thing."

Sulin wasn't the first hopeful Briarwood-area developer to go away empty-handed. According to Ann Arbor planning director Martin Overhiser, several times a month someone comes into City Hall eager to build a fast-food restaurant on State or Eisenhower. "They ask us what the chances are of getting a zoning change," says Overhiser. "We tell them, 'Well, there's not much chance.'"

The city's hard line with developers reflects planning policies set fourteen years ago, when Briarwood itself was first approved. In 1971, a lot of Ann Arborites bitterly opposed the whole idea of a giant, "super-regional" shopping mall on the edge of town. Bob Faber, the former city council and planning commission member, at the time owned a Main Street fabric store. Faber wrote an account of the



The South State area, vacant land just fifteen years ago, has emerged as the largest retail, office, and hotel center in Ann Arbor since the construction of Briarwood mall.

Briarwood conflict soon after the center was approved. "The first public hearing saw a turnout of several hundred concerned and angry citizens who opposed the project relentlessly for about five hours," Faber recalled. The dispute tested political alliances in both parties. "Although the Council Republicans were unwaveringly for Briarwood, the downtown businessmen and property owners, who were generally the strength and the money of the local Republican party, were solidly opposed," wrote Faber. "On the other hand, the students, the environmentalists, and the liberal University community—almost all Democrats and almost unanimously opposed to the project—were at odds with the equally solid, Democratically identified unions and Blacks, who were anxious for the new jobs it promised."

Ultimately, most council Democrats joined Republicans in approving Briarwood. (One factor, Faber says, was the belief that if it was rejected in Ann Arbor, the mall would simply be moved to nearby Pittsfield Township.) But out of the debate emerged what has proved to be an amazingly durable consensus on how Briarwood and the South State area as a whole should look. "Some of us didn't want Briarwood at all," recalls former planning commissioner Ethel Potts, an indefatigable opponent. "I was one. But we came to agree—those who wanted Briarwood and those who didn't—that it

should be controlled."

Above all, planners wanted to prevent the development of a commercial strip, where smaller stores crowded around the mall to draw on the traffic it attracted. Strips work fairly well as shopping areas, but multiple driveways entering and exiting the street create a traffic hazard. More important, they look terrible—partly, says landscape architect Woody Holman, because a strip's stretched-out layout emphasizes its chaotic mix of different building styles and signs.

"A commercial strip, all of us could see, was the obvious thing—and none of us wanted it," recalls Ethel Potts. "We had enough of those in town already." In February, 1971, even before Briarwood was approved, planning commission approved a policy statement that it would "not tolerate or otherwise act in favor of strip commercial development on any abutting road." Specifically, it added, "Planning Commission will deny the zoning of commercial uses along Eisenhower Parkway and State Street on the Briarwood site."

That basic policy, later reaffirmed by subsequent planning commissions and by city council, created a pattern of commercial development unique in Ann Arbor. The contrast between Briarwood and Westgate, a smaller neighborhood center completed just five years earlier, is especially vivid. Westgate sits directly across from a rival center, Maple Village. Along

West Stadium Boulevard nearby is a dense thicket of muffler shops, fast-food franchises, and hardware stores. Immediately around Briarwood, on the other hand, there are no retail businesses on State Street at all except for gas stations that predated the mall. The handful of freestanding restaurants built on State all exist as part of multipurpose developments—Bennigan's with the new 555 Briarwood Circle office building, Jo-Jo's with the Vic Tanny health club, and Bill Knapp's with the Wolverine Inn. (The McDonalds and Chi-Chi's across I-94 are actually in Pittsfield Township and outside the city's area of control.)

The emphasis on mixed-use projects was a key part of the planners' goal of avoiding a shopping strip. "We made a conscious effort not to let Briarwood be like centers everywhere else," recalls Ethel Potts. Instead of allowing more retail development near the mall, the South State area was planned as a self-sufficient "district center," complete with its own offices, housing, and hotel district. Outside of the mall itself, most stores and fast-food restaurants would be tucked out of sight east of State, on Boardwalk and Victors Way.

To a remarkable degree, that's exactly what has happened. In the last dozen years, office construction around Briarwood has far outstripped every other area of the city, though it caused hardly a ripple compared to the widespread dismay

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ANN ARBOR BUSINESS *continued*

Ted Baughn (far right), founder in 1945 of Ann Arbor's first radio station, WPAG. Now he and his son Jim, WPAG general manager, are seeking ways to improve the station's minuscule audience share.

over the current downtown building boom. The Bechtel and Wolverine Tower office buildings, for example, are both bigger than the giant One North Main building soon to be under construction at Main and Huron. The shiny silver Atrium I on Victors Way is as big as the new Shipman-Corey-Belcher project at 301 East Liberty, while 555 State Circle, Burlington I, and Burlington II on Eisenhower are all bigger. South State will have more hotel rooms than any other part of town when the planned Hampton Inn joins the Briarwood Hilton, Wolverine Inn, Sheraton University Inn, and the just-completed Residence Inn. Briarwood itself, meanwhile, accounts for more retail sales than all three central Ann Arbor shopping districts put together.

Even the out-of-the-way commercial district behind Wolverine Tower seems to be working well—rather to his surprise, admits realtor and former planning commissioner Chuck Reinhart. Wendy's, which originally hesitated to accept a low-visibility site, has expanded several times. Last year it was joined by Burger King. Now a big enclosed lumber yard/hardware store, called Home Depot, is under construction.

Planners' current priority is more housing. So far, the only big residential projects in the immediate area have been Hidden Valley apartments on South State and Cranbrook Towers on Eisenhower. The site where Al Sulin wanted to build his Briarview shopping center, in fact, is partly zoned residential. "What they're holding out for is unrealistic," argues Sulin. "The office market there is pretty well glutted, and housing is pretty soft." But planner Gerry Clark notes that a residential project has been approved north of the Burlington buildings and there is interest in more senior citizens' housing just west of Briarwood. If the economy stays strong, says Clark, more housing could come as early as next year.

In less than fifteen years, South State has surpassed downtown as Ann Arbor's most important commercial center. What it hasn't captured, and probably won't, is the easy personal interaction that gives downtown its special social and sentimental weight. The difference, Ethel Potts points out, is that people downtown walk from place to place. People around Briarwood drive. The sheer size of the parking lots around Briarwood forms an almost insurmountable barrier to travel on foot. The only way a worker in Wolverine Tower is likely to bump into a friend from Burlington I on the way to lunch is if their cars collide on Victors Way. All in all, though, Potts and other former planners are a lot happier than developers like Al Sulin with the results of their hard-line policies. "I wasn't in favor of Briarwood," says Potts, "but it didn't turn out half bad."



The survival of a small-town radio station

*Prodded by
an abysmal showing
in the Arbitron survey,
WPAG-AM is being
cautiously updated.*

The 1985 Arbitron radio audience survey was bad news to Ann Arbor station WPAG-AM (1050 kHz). Ann Arbor News radio columnist Bob Weisbuch (in real life a U-M English professor) printed Arbitron's overall rankings—and pointedly added that WPAG-AM, WNRS, and WSDS didn't even make the list. Noting that stations were listed with as little as .6 percent of the county radio listenership, Weisbuch blasted the stations' performance as "disgraceful."

Weisbuch's criticism is a sore point with WPAG founder Ted Baughn and his son Jim, WPAG's general manager. The Baughns argue that there are technical reasons why WPAG-AM doesn't do well in the Arbitron, not least the fact that the dawn-to-dusk station wasn't even on the air during a third of Arbitron's 6:00 a.m. to midnight survey day. But WPAG-AM had always at least made the list in previous surveys. A noticeable thawing of WPAG's usual glacially conservative programming is under way now, as the Baughns try to win listeners back to Ann Arbor's oldest radio station.

WPAG is a genuine rarity: a community radio station still owned and operated by its founding family. When Ted Baughn put WPAG-AM on the air on April 17, 1945, there were just five radio stations in Detroit and a dozen others scattered across lower Michigan. Baughn, then thirty-two years old, had previously sold ads for a series of stations in Detroit and Battle Creek. Baughn set up the station on the top floor of the Hutzel Building at Main and Liber-



idle-of-the-road sound.

Baughn hopes the new AM format, which includes some music by current pop artists like Sheena Easton and DeBarge will attract a somewhat younger audience. The switch to "adult contemporary" (from a previous big-band format) was one of a number of changes in the usually somnolent station in the past year. For the first time in years, WPAG has been running giveaway contests to create listener excitement. Contests are routine on larger stations, but represent quite a switch for a tightly budgeted business where owner/manager Jim Baughn doubles as his own leading ad salesperson.

The next big change, says Baughn, is the imminent arrival of nighttime broadcasting. AM radio broadcasts reach much farther at night, and WPAG has been barred from night broadcasting because its 5,000-watt signal might interfere with a Mexican station on the same channel. But if a new North American broadcasting treaty already approved in principle is ratified, by the first of the year WPAG could begin evening broadcasts at a reduced power of 500 watts—still enough to cover Washtenaw County.

Longer hours alone should improve WPAG's Arbitron rating, but the station still faces other obstacles in rebuilding its audience. For one thing, WAAM is now pursuing the same adult listeners as WPAG, and is offering similar community-oriented programs. WAAM's biggest coup in establishing its new format came directly at WPAG's expense, when WAAM general manager Skip Diegel hired away talk-show host Ted Heusel, a sixteen-year veteran of WPAG.

A larger problem is that AM radio itself isn't as popular as it used to be. It's no coincidence that three of the five AM stations in Washtenaw County didn't show up in the Arbitron survey. Back in the Forties, WPAG shared its listeners with only a few big Detroit-area AM stations like WJR and WWJ. Now it competes with Detroit's burgeoning crop of FM stations as well. FM already has 72 percent of the radio audience, and Jim Baughn expects that even the advent of AM stereo will only slow the losses, not reverse them.

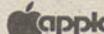
Under the circumstances, WPAG-AM isn't likely to challenge WJR's position at the top of the ratings anytime soon. WPAG does, however, control one audience with a thoroughness that even WJR might envy. The Michigan Farm Radio Network, which grew out of Howard Heath's farm coverage on WPAG, now claims to reach more than two-thirds of the farmers in eight southern Michigan counties, including 87 percent of the farmers in Washtenaw County. Most of the day, WPAG sells six to eight minutes of advertising an hour at \$24.50 a minute, with a discount for multiple buys. Minute-long spots on the noon Farm Hour sell for \$25.50, with no frequency discount. But WPAG reaches so many farmers that chemical, seed, and equipment companies gladly buy as many as eighteen to twenty minutes of advertising an hour, making farm programming WPAG's most profitable niche.

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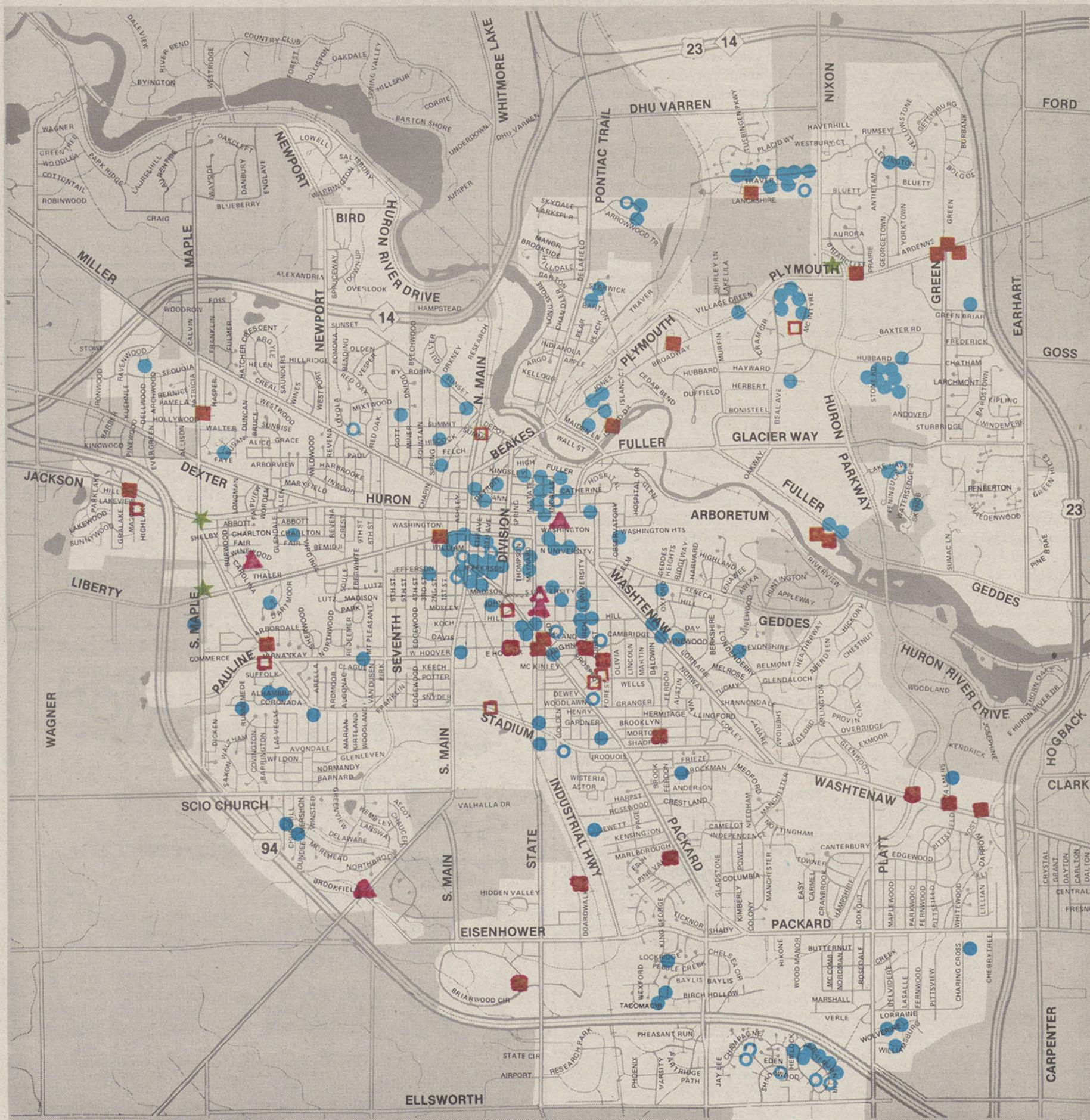
Even before the station went on the air, U-M assistant coach Bob Ufer walked in and said he wanted to be a sports announcer. Within the first year, Howard Heath started a farm report. Ufer's U-M football broadcasts and Heath's farm programming eventually became mainstays of WPAG's schedule, and each became the basis of a small Michigan network that survived its founder's death in recent years.

WPAG quickly prospered. Within three years, Baughn added an FM station, also the first in Ann Arbor. WPAG-TV followed in 1952. (The original FM station was dropped the same year to eliminate interference with the television broadcasts.) The TV station was profitable within a year, according to Ted Baughn, but then the Federal Communications Commission permitted Detroit TV stations to increase their power to a level that reached Ann Arbor easily. With better coverage of their own in Ann Arbor, the Detroit stations stopped reselling programs to WPAG. Unable to sign up a major network, Baughn shut down the TV station in 1956.

From then on, change came more slowly. The present WPAG-FM (107.1 MHz) was launched in the Sixties. The FM station was at first used merely to rebroadcast AM programming and to extend the broadcast day, but it began to develop its own identity in the Seventies after Tiny Hughes persuaded the Baughns to let him do a nighttime country show. Currently, WPAG-FM offers hardly any local programming. It consists merely of an automated tape system dispensing a "contemporary beautiful" format (featuring lots of massed violins) that is bought on tape from a Southfield consultant. (WPAG-FM also lost listeners in the last Arbitron, but it at least made the list with a .8 percent share.)

Jim Baughn says that WPAG-AM's basic strategy is to attract an adult audience with community-oriented talk features. Music is secondary, chosen specifically to avoid chasing away listeners who tune in for farm programming, news, or sports. The result is a bland, mid-

ANN ARBOR CRIME: AUGUST, 1985



BASE MAP SUPPLIED BY WASEHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- BURGLARY
- ATTEMPTED BURGLARY
- ▲ SEXUAL ASSAULT
- △ ATTEMPTED SEXUAL ASSAULT
- VEHICLE THEFT
- ATTEMPTED VEHICLE THEFT
- ★ ARMED ROBBERY

These are the major crimes reported during August in Ann Arbor. The Observer has expanded its crime coverage to include strong-arm robberies in the 1984-1985 crime totals at the right. (Strong-arm robberies are those made with force but without a weapon.) Only armed robberies are shown on the map. The map also shows the location of all reported sexual assaults, from rape to coercive sexual contact. Prior coverage has been confined to rape. Symbols on the map are within one block of the crime. If you have information about a crime, please call the Ann Arbor Police Major Crimes Section at 994-2850.

AUGUST CRIME TOTALS (includes attempts)

	1985	1984
BURGLARIES	146	239
SEXUAL ASSAULTS	6	6
VEHICLE THEFTS	30	31
ARMED ROBBERIES	3	1
STRONG-ARM ROBBERIES	7	3

Major developments

AUGUST WAS "SEDATE," according to one Ann Arbor police officer. Compared to July, there were twenty-nine fewer total offenses in the major categories we track. The traditionally busiest of those—burglaries—showed a 17 percent decrease from July and a 39 percent decrease from August a year ago. The number of robberies was off sharply from July's rash of muggings. The level of sexual assaults (including attempts) also dropped off from July, although it remained the same as in August 1984.

★ ★ ★

AN ATTEMPTED MURDER in northwest Ann Arbor was one of the month's few violent incidents. On August 5, a man had just stepped outside the Elks Pratt Lodge on Sunset when he was approached by several men he did not know. For some reason unknown to him, an argument and then a fight developed—and during it he received a serious stab wound to the abdomen. The attackers got away.

Another stabbing took place on the evening of August 10, when one sixteen-year-old knifed another in the chest during a fight at the Ann Arbor Skate Company on Platt Road.

An elderly couple's murder-suicide produced the month's only criminal death.

★ ★ ★

BURGLARS SCORED BIG in the 1300 block of North Main Street. The house's owner returned home at 2:30 a.m. to see two men running away with the last of an \$11,000 haul. They made off with eleven shotguns, sixteen rifles, a pellet pistol, two hunting bows, thirty gun cases, two rifle scopes and a large number of silver coins. The entry was made by cutting a screen outside an open window. Some of the rifles were discovered along the railroad tracks a few days later, but no arrests have been made.

★ ★ ★

ANOTHER HUGE HEIST with an interesting twist took place in the 1500 block of South Boulevard while the occupants were away for a week. The man of the house is a salesman, and the thieves made off with \$19,000 worth of loot, including fifty warm-up suits and twenty pairs of sports shoes. Apparently the unforced entry was made with a house key. Five days earlier, the salesman's wife had either lost her purse or had it stolen at Arborland. Police surmise that whoever got it used her driver's license address along with the key to pull the job.

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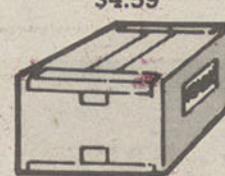
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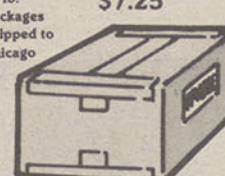
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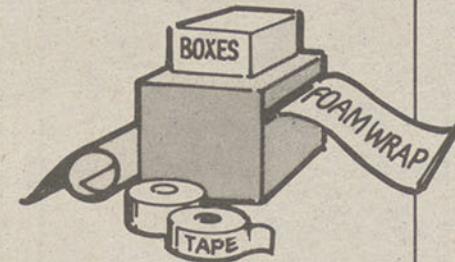


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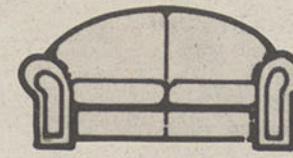
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ANN ARBOR CRIME continued

A CURIOUS UNSOLVED MULTIPLE BREAK-IN occurred downtown. During August, there were four separate burglaries of the Downtown Racquet Club building on the corner of Liberty and Main. Besides the sports facilities, the building houses several businesses, law offices, and a bakery. Each of the incidents took place after 10:30 or 11:00 p.m. In the first theft, on August 5, computer equipment worth between \$7,000 and \$8,000 was taken, while the other three resulted in the loss of one stereo and petty cash.

There were burglaries of the building earlier this year. One, in March, resulted in a large loss of cash. For a while, the police suspected that someone was hiding in the building after closing or even perhaps that an after-hours cleaning employee with a key was the culprit. But in investigating the first of these latest crimes, they discovered that the burglar had entered a skylight on the roof. Main Street skylight burglaries are not unprecedented. In 1983, police caught two men as they were on their way out the skylight over Suwanee Springs Leather with leather coats worth thousands.

The police aren't convinced that they're dealing with the same thief for all the Racquet Club break-ins. They have in mind one suspect who's done commercial roof burglaries before, but they doubt he would know how to fence computer equipment, and they don't have any physical evidence to tie him to the case. However, they did notice that the incidents stopped about the time he was arrested on an unrelated offense.

★ ★ ★

THE CAMPUS RAPIST who struck four times in June and July didn't show himself in August. Police have lifted fingerprints from all four incidents, but TV drama to the contrary, simply having crime-scene prints doesn't accomplish much without a suspect, and police still don't have one. It's simply not feasible to run those prints against the millions on file. Because these sex crimes stopped as abruptly as they started, investigators now suspect that the assailant was a transient who may already have left town.

★ ★ ★

AUGUST'S MOST SIGNIFICANT ARRESTS cleared up an alarming series of late-night armed and strong-arm robberies that occurred in the campus area during the last week of July.

It all started right after a July 28 mugging on the campus pedestrian footbridge over Washtenaw. The victim was approached by two men, one showing a knife, while a third apparently stood off in the distance as a lookout. The take was six dollars. Shortly afterward, investigating officers noticed a group of three or four men nearby, getting into a yellow Buick which then went east on Washtenaw. U-M security and an AAPD patrol car gave chase. The car was finally stopped near Huron Parkway, but before the patrolman could establish much, he got called away on an emergency.

Subsequently, it was learned that the suspect car fit the description of the vehi-

cle involved in a July 21 robbery in the 900 block of South University. Soon Ann Arbor authorities had an Ypsilanti address for the Buick's owner. When they went there, they interviewed eight suspects, obtaining several confessions and recovering a stolen watch. Seven of those suspects—ranging in age from sixteen to twenty-three and including two brothers and some uncles and nephews—were charged with either robbery or armed robbery in connection with six different July muggings.

Detectives believe that the seven—who came to town in different three- and four-man combinations on different nights—originally came to Ann Arbor just to go to the Art Fair and got into robbery more or less spontaneously after the fair closed down for the night. They then started walking around the campus area, singling out lone people (in only one robbery did they go after a pair of victims) and following them to what they thought was an opportune spot.

The most unusual aspect of the case is that *none* of the seven accused has any prior record. There were no drugs involved, and police were astounded by their clean-cut appearance.

★ ★ ★

MAJOR CRIME IN ANN ARBOR AND STATEWIDE, 1970-1984, is the subject of some statistical studies recently completed by Ann Arborite David Cahill, legal counsel to the Michigan House Judiciary Committee and a member of Congressman Perry Bullard's staff. Among the fascinating facts Cahill cites: 1) Since criminals tend to be repeat offenders, one might think that a single arrest frequently solves a number of cases. However, in Michigan, except for murder and aggravated assault, the number of "clearances"—the police term for crime solutions—rarely exceeds the number of arrests. In other words, in cases of rape, robbery, burglary, larceny, vehicle theft, and arson, one arrest generally solves only *one* crime. 2) For murder, arrests were nearly equal to offenses, but clearances lag far *behind*. Surprisingly, many murder arrests simply don't lead anywhere. 3) A dramatic increase in rape convictions and imprisonments since the mid Seventies has had absolutely no effect on the steadily rising offense rate. 4) Statewide, the rates for burglary and larceny offenses mirror the unemployment curve. (This is *not* true for robbery, nor for any of the other major crimes studied.) In economically buffered Ann Arbor, the situation is different: the city's burglary and larceny rates have not been falling, despite the advent of better times.

★ ★ ★

THE LOW-LIFE SCUM-OF-THE-MONTH AWARD voting was close this time. Who should win—the man and woman who attacked a seventy-nine-year-old man at his home in the 900 block of Woodlawn in order to steal two jars of coins? Or the man who, in snatching a woman's purse on Mosley Street, punched her two-year-old daughter in the face?

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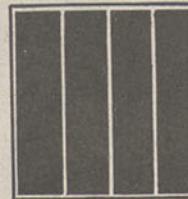
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SCHOOL SPOTLIGHT

Beleaguered board remains committed to school change

Trustees use critics' ideas to modify plan.

The board of education found itself in the grip of a seemingly insoluble problem this month. Determined to close schools in order to save funds and to desegregate students at the same time, the trustees were besieged by complaints from parents in one affected school after another. Parents from schools scheduled for closure (Pattengill, Bach, Bader, Freeman, Lakewood, Mack, Newport, and Stone) said the board should keep their schools open. They asked trustees to find another way to save money and boost the achievement of low-income black children, who are faltering academically in many local schools.

Seeking to respond to parents, the board began to tinker with the original plan submitted by its Committee on Excellence in late August. But with each change, a new outburst was heard from yet another newly affected group. The trustees, too, began to hear themselves damned by critics in the community at large, who regarded their attempts to respond to the parent groups as "waffling."

The most efficient and effective approach to school district organization might have been simply to have the superintendent draw up a plan for the board to pass, said trustee Martha Krebhiel. That has worked well in other communities. But, she noted wryly, this tack would have been unacceptable in a highly participatory community like Ann Arbor.

Throughout September, emotions ran high, as hundreds of parents flocked to a succession of six volatile school board hearings. Newport parent Barbara Goldenberg, caught up in the drama, expressed the tensions and frustrations when she complained, "I haven't seen my children for days. I keep going to meetings and hearings. The air is so emotional. I'm just trying to keep on top of everything that's happening."

Scheduled for a Board of Education vote on October 16, the final plan deals with everything from curriculum improvement to teacher evaluation. But the proposal to close elementary schools and alter attendance boundaries throughout the district was far and away the most overwhelming concern of parents.

Some observers speculated that parental anger over school closings would translate into defeat of a planned millage vote in December. "I think it's suicidal to ask for a millage in December," said Nancy Asin, a parent at the scheduled-to-be-closed Mack School. School spokesman Robert Moseley said, however, that trustees were counting on the "silent majority," a large, citywide body of voters, to approve the plans of a board finally willing to confront the need for school closings and racial desegregation.

But two fundamental questions dogged school trustees:

1. *Why is the district closing schools?* Closing schools is the single most expedient way to cut costs, say school officials. They point to a one-third drop in enrollment over the past decade, and to the slow property value growth rate. (Homeowners' assessments have risen an average of 1.5 percent over the past three years, compared to a 7 percent increase in school expenditures.) A 1984 millage defeat showed that the public was getting tired of the expense of maintaining underutilized schools, says Benjamin. But if the district closes schools without regard to racial balance, it could be accused of deliberately creating segregated schools and be liable for a lawsuit. (The Justice Department is currently investigating a desegregation complaint at Northside, where this year's enrollment is between 70 and 80 percent black.)

School officials emphasize that moral and educational concerns, as well as financial concerns, play a part in their decisions. They hope that better racial balance in the schools will help the district's low-achieving black children. Black children, many of whom live in isolated low-income enclaves, stand to benefit from the infusion of money and middle-class support that exists in predominantly white schools. "Money follows white children," says black activist parent Cheryl Garnett. School officials emphasize that desegregated schools should be a sort of moral bottom line for the district. "You want to give black and white kids a chance to learn together," says Benjamin.

2. *Why is the district asking for a millage increase if it's closing schools to save money?* The long-term savings from closing schools more than pay for the initial cost of the closings and for the cost of busing redistricted students. But these savings (and those from planned program cuts) are insufficient to offset the recent slowdown in property value growth rate.

School administrators are proposing a three-part millage request for December. Voters would be asked for a renewal of basic operating funds and capital-needs funds that are about to lapse; for a one-time-only "excellence millage" to help underwrite many of the recommendations made by the Committee on Excellence; and for a three-year program maintenance millage. The maintenance millage will offset the current cash-flow problem exacerbated by last year's millage rejection. It will also fund top administrative priorities like changing school starting times, assisting "high risk" students, and instituting the "common learnings" systemwide.

Critics of closings questioned the schools' population projections, pointing to an anticipated nationwide "baby boomlet." But school spokesman Robert Moseley, who has been doing the district's projections for the past fifteen years, says that the district's plans take the "boomlet" into consideration. Moreover, the administration is recommending that the district retain the to-be-closed Lakewood and Freeman buildings, which are in predicted growth areas. Both schools could reopen later if they were needed.

Superintendent Benjamin and the board say they hope the public will fund the recommendations that provide help—resource teachers, for example—for low achievers. They say the proposed changes will help all students. Benjamin stresses that the changes move toward more decentralized schools, giving parents, the principal, and teachers more authority to make decisions that will directly help their students.

If school officials and trustees sometimes appeared too eager to please their warring constituents, they also showed a toughness of purpose which surprised skeptics. Superintendent Benjamin forcefully advocated a sixth-to-ninth grade intermediate school configuration, despite strong objections from parents who didn't want their sixth-graders in school with ninth-graders. (Benjamin views that configuration as paving the way to a six-through-eight middle school, once the high schools have the capacity to enroll the ninth-graders.) The trustees appear ready to go ahead with what they started. "I won't be held hostage," said board president Royster, referring to talk of a backlash vote against the millage.

It has been two decades since a school (the predominantly black Jones Elementary School) closed its doors in Ann Arbor, heightening the drama of the impending shake-up in local schools.

★ ★ ★

TEACHING JOBS ARE OPENING UP IN TOWN. For years, the Ann Arbor schools hired few, if any, teachers. Enrollments were falling, and teachers were staying put. Last year, the tide turned. Eight new teachers were hired. This fall, the new hires were up still higher to forty-one teachers, both full- and part-time.

The nationwide teaching shortage predicted over the next few years has not yet arrived in Ann Arbor, however. Hundreds of applications remain on file. Teachers hoping to work in local schools may find their best chances lie in retirements among the schools' aging faculty. One hundred Ann Arbor teachers are now eligible to retire, and a new state law may spur the departure of many more. Starting in January, teachers may retire with full benefits if they meet the criteria set by the new law: the sum of their age plus their years of teaching service equals or exceeds eighty. For example, a fifty-year-old teacher who had taught for thirty years would qualify.

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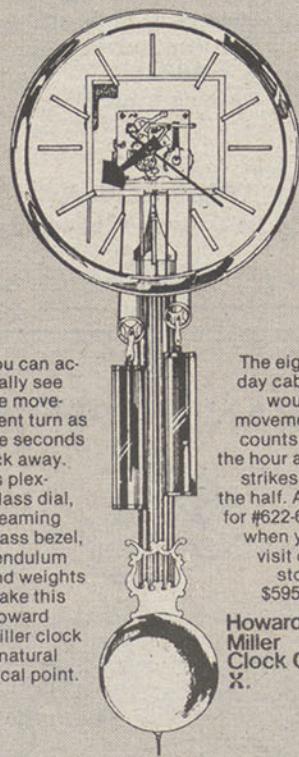
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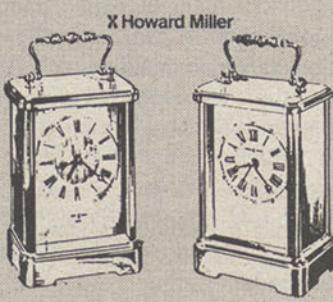


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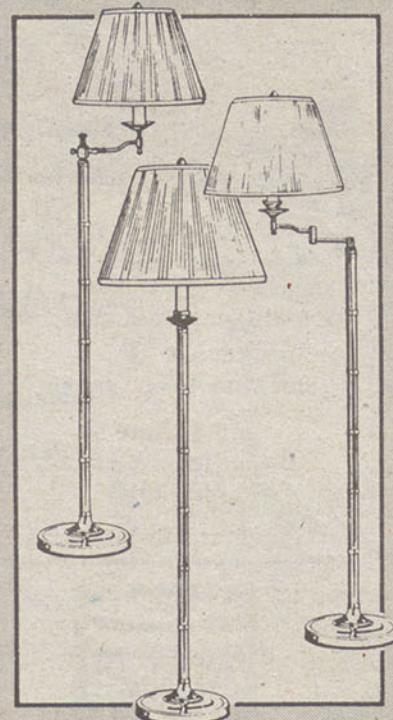
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Historian John Dann

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The mother of John Dann, the forty-one-year-old director of the Clements Library, likes to recall that his favorite game when a little boy was to set up a card table, put old objects on it in a formal arrangement, and play museum. Dann himself places the beginning of his interest somewhat later. "I had the good fortune to have polio when I was ten years old, and I was out of school for a year." He smiles at the happy memory, even though the disease left him with a limp.

"We lived in Wilmington, Delaware," he explains. "My grandfather, whom I loved and looked up to, took me to my physical therapy sessions, and then afterwards we would do wonderful things. I'd hang around with him while he pursued his own interests. He was president of the Delaware Historical Society and of the Presbyterian Historical Society, and he was crazy about books. Room after room of his own house was filled with old books

and pamphlets. He got all the important book dealers' catalogues, and I read them. He regularly made the rounds of the Philadelphia book dealers, and I went along. So I got the collecting bug at the age of ten. Collecting is as important as any function I have in this job."

Along with administrative and fund-raising work for the library, Dann has a busy speaking schedule. "On top of all that, I'm supposed to be a scholar," he says with a rueful laugh. "My area of concentration is the colonial era and the Revolutionary War, but I have very wide interests.

"I wrote a book in 1980 that hit the spot somehow. It's called *The Revolution Remembered* and consists of reminiscences by Revolutionary War soldiers. The University of Chicago Press brought it out, and it got a lot of attention. It sold very, very well. You see, the new country had no bureaucracy in place after the war, and record-keeping was spotty and inade-

quate. When the government passed the first comprehensive pension act in 1830, it provided a yearly grant to every man who had served six months or more. But there was no documentation for many of them, particularly those who had served in state militias. So these veterans, the youngest of whom were by then in their sixties, were required to provide full narratives of their war experiences. Then these were checked against the known facts. I read thousands of these reports and selected and edited some of the most interesting. No one had ever looked at these eyewitness accounts of the war before."

It puzzles Dann that the Clements is so little understood or appreciated by Ann Arborites in general. To educated, historical book people in Europe and on the East Coast, the Clements is one of the world's great libraries. In the area of the American Revolution there is no more complete and more integrated collection of manuscripts and printed materials in

the world. Only the Library of Congress, with its somewhat different holdings, the British Museum, and the Public Records Office in London could be said to equal it. In the field of exploration and discovery, the Clements collection is one of the top four or five in the country. For all aspects of the colonial period as a whole, it is among the top three or four.

The Clements Library collects original documents—books, pamphlets, manuscripts, newspapers, and maps that were created while history was being made, as opposed to histories written by later generations. Dann finds consolation in the study of materials like these. "One facet of this kind of study that is most interesting is that you come to realize that human nature doesn't change," he observes. "Two hundred years ago or one hundred years ago people faced exactly the same kinds of problems and had to deal with exactly the same emotions as people today. We tend to think our ancestors lived in a very uncomplicated time and that our own anxieties and emotional problems are the result of our new, hectic life-style. Not true! The world has *always* seemed to be one step away from disaster. Somehow it's always forestalled it. Ob-

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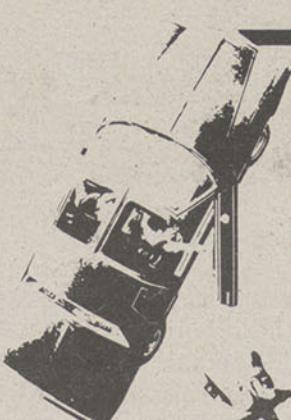
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ANN ARBORITES continued

viously, with nuclear weapons we face a greater threat today, but the problems seemed just as serious at any point in the past. To me, that is a positive reason for hope."

Dann became director of the library in 1977 at the relatively young age of thirty-three, after six years' service with it as curator of manuscripts. He sees himself as the inheritor of a mantle passed down directly from the founder and the two previous directors, who enjoyed unusually long tenure in the job. "William L. Clements, who was born in 1861 and died in 1934, was an Ann Arbor native and University regent who made a lot of money manufacturing construction machinery in Bay City," Dann explained. "Beginning in the Nineties, he developed into a very high-powered book collector. He paid for this magnificent building and donated his personal collection to the library. It opened in 1923 with Randolph G. Adams as director. There have been only three directors in sixty-two years—Adams from 1923 to 1951, Howard H. Peckham from 1951 to 1977, and myself. These unusually long-term directorships would of themselves make for continuity and consistency in our collecting. But more unusual still is the overlapping of personnel here. Peckham was here under Adams for ten years as manuscript curator before he left. When he returned as director in 1951, he had had a decade of experience reaching back to within twelve years of the library's founding. I had six years of experience here under Peckham before I became director.

"I consider this overlapping to be one of the great strengths of this institution, in that a collecting style has been passed on and on, insuring the high degree of integration of our holdings. I feel I knew Adams—even Clements. I know the books they were looking for, and I keep an eye out for them. I've acquired books I know Adams was looking for in the Twenties and Thirties. We do not deal with a commodity you can order at will. We deal with items that only occasionally become available. Having that frame of reference and the institutional sense of what the library has been doing serves you well. No one generation can create a great collection. This is what sets collecting as the librarian of the Clements above any rewards I might have as a multimillionaire personal collector. I'm collecting on top of three generations of magnificent book collectors. When I acquire a manuscript collection that fits in with what we have, it's icing on a cake which is already mighty good.

"Most people don't know the library is available to the public at large," Dann says. "We're available to any serious reader. You don't need any particular degree to read here. But there are qualifiers. Nothing, of course, circulates. You must use the materials here. There are security rules. We don't promote a lot of physical handling of fragile old materials. What we do is help people understand when they are ripe for primary materials. If a high school student working on a paper about the anti-slavery movement

wants to see our things, I can recommend any number of books that will serve the project better than our original Frederick Douglass letters. On the other hand, we had a high school student who wanted to do a paper on daily life in America in the 1830s. I felt the contemporary newspapers we have were perfect and even necessary for his project, and we willingly let him handle them.

"Most of our readers are advanced academics, but by no means all of them. We had a person interested in public health and ways in which disease spreads. He

came in to study yellow fever epidemics in Philadelphia in the early 1800s. The reason he came to us is that we have a wealth of material on who died there on what particular date and where they lived. From our pamphlets, newspapers, and maps of Philadelphia, he traced the geographic spread of a plague one hundred and seventy-five years ago.

"Canoeists who want to track old Indian water routes and portages have used our materials. Barbara Tuchman was here to do research for a novel she considered writing based on the wife of General

Nathanael Greene. She later dropped the idea."

Dann's pleasure in discussing his job is contagious. He seems to have kept his excitement in discovery at high pitch ever since he first experienced its thrills at the age of ten. His positivism and good cheer extend to the small staff of ten or eleven. People who use the library speak of the friendly, congenial atmosphere there. "Everybody here has to be willing to do all kinds of things," Dann says. "I've gotten down to clean and wax this floor myself."

—Annette Churchill



SUZANNE COLES-KETCHAM

Interior designer Jane Hughes

Salty practicality in a pretentious profession.

"Being able to make the interior really work for the client is what is satisfying to me," says interior designer Jane Hughes. The intense, fast-thinking, down-to-earth president of Organizational Designs, Inc., has had an impact on the interiors of a growing number of commercial and residential buildings in town.

"The first thing I do when I meet a client," she explains, "is ask a lot of questions about their tastes, their budget, their personal preferences, how the room is to work, look, and function—physically as well as aesthetically. Then, after doing some research on materials, furniture, or whatever else is needed, I'll present a set of options, make recommendations, and let the client do the decision-making."

Sitting at a table in her understated

studio above the Del-Rio, Hughes guides a client through the final selection of dining room lights. Though the mood is relaxed, the pace is brisk.

Hughes: "The fixtures you have marked here in the catalog are a little on the formal side. Is that what you really want? When we were at the lighting store the other day, you didn't respond to things like this."

Client: "I guess you're right. They do have a lot of gee-gaws on them. But they have a down-light, and I like to be able to see what I'm eating."

Hughes: (pausing a moment, shutting her eyes behind her oversize glasses, and reflecting): "What I seem to be hearing you say is that you like having an overhead source of light at the dinner table and a relatively simple chandelier. Is that

right?"

Client: "Right."

Hughes: "If you chose these fixtures because you *like* them, fine, we'll order them. If you chose them *only* because they have the down-light, then axe them and find a style that you're really happy with. If that style doesn't have a down-light, one option would be to add some recessed lights in the ceiling above the table."

The options are reviewed, a decision is reached, and the client sighs with relief.

"Hot damn, lady, we're really moving now!" Hughes punctuates the end of this segment of the session with her infectious laugh, before they head on into the next series of decisions. For her work, Hughes charges forty dollars an hour, which clients like Carol O'Neill, a first-time home builder, feel is "money well spent." O'Neill explains, "Jane listens carefully and helps you clarify and verbalize what it is you really want to do with your house."

Though Hughes is still in her forties, she has twenty-one years of experience in

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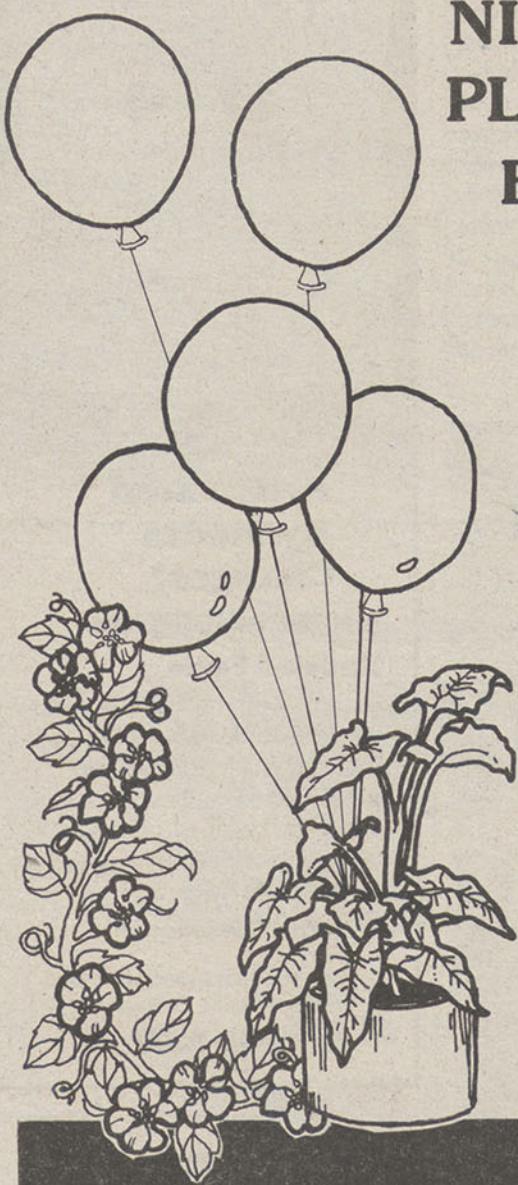
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ANN ARBORITES *continued*

interior design. She grew up in the Chicago suburb of Oak Park, which she remembers as "a bastion of Frank Lloyd Wright architecture and design." This early immersion in Wright's work, she feels, gave her a realistic perspective on the great architect, whose reputation is enjoying a new resurgence of popularity. "It showed me that those re-versed masters had feet of clay," she says with her characteristic way of overemphasizing choice words to make a point. "Wright was a genius, but he did some very unworkable things."

After receiving her B.F.A. from the Chicago Art Institute, Hughes turned down a Fulbright Fellowship for six months' study in Finland in favor of a more lucrative award (an Elsie de Wolfe Fellowship) that allowed her not only to study in Sweden but to travel through Europe as well.

Hughes came to Ann Arbor in 1964, when her former husband took a job with the U-M. From 1965 until 1982, she worked for Handicraft Furniture's design studio in various capacities, first as a part-time designer and finally as manager. She left shortly before the store closed to work on the Ann Arbor Inn renovation project. As consultant to Inn manager Barbara Curl, Hughes redesigned the ballroom as well as several meeting rooms and guest rooms. The same year, she established Organizational Designs, the four-person firm that she now heads, to facilitate the Ann Arbor Inn project.

"I always swore I would not be an independent business person," she recalls. "I saw the headaches and the risks involved when I worked for a small firm in Birmingham. There is the common myth that when you go into business for yourself, you work the hours you want and you haul it in and you get all sorts of tax write-offs. Phooey! You work your *ass* off when you're in business on your own. And beyond the work, there is the *exquisite* pressure of knowing that you are totally dependent upon yourself. If you don't bring it in, you don't take it home."

A designer whose projects have included palatial private homes and the restorations of the Moveable Feast on West Liberty and the old Earle Hotel on West Washington, Hughes herself lives in a modest three-bedroom ranch with her two teenaged children. Recalling the elegant, eleven-room Greek Revival farmhouse in Saline that she left when her marriage ended, Hughes says, "I have no regrets about leaving that house. For a number of years my life was centered in it, and all my energy went into it. I stripped the wallpaper, and painted the walls and herded the cows—we raised all our own cattle—and baked my own bread and did the earth-mother number totally." She continues, "I mean this was a *farm*. It was the real *thing*, with a humongous *barn*, full of *manure*. I've had it, and I don't want it anymore. The energy that I once put into it now goes into survival in my business. And the three-bedroom ranch is wonderful. I can clean the whole thing in a half hour."

—Bonnie Brereton

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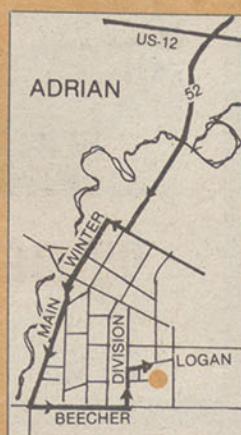
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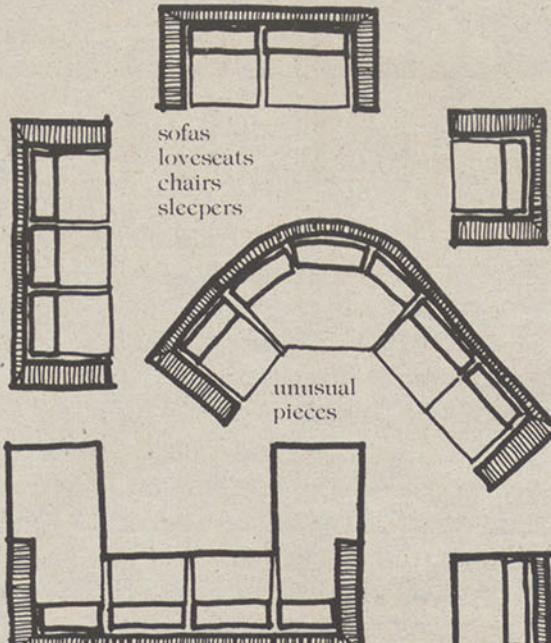
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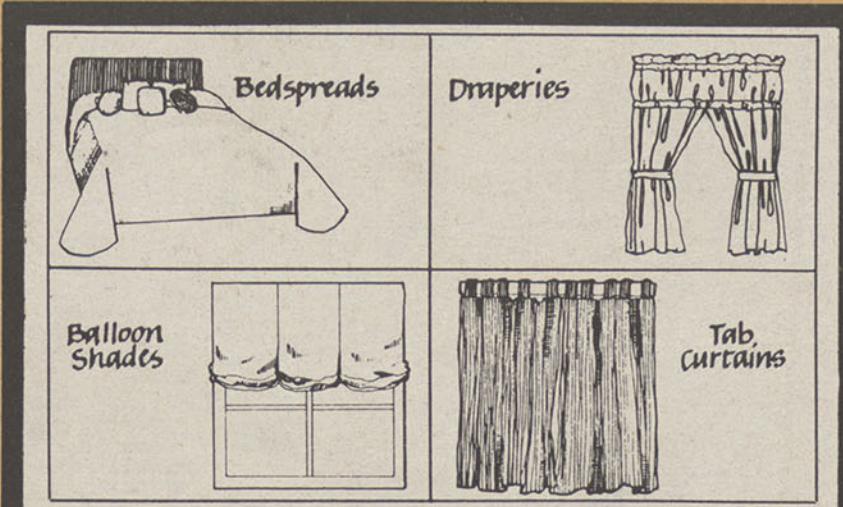
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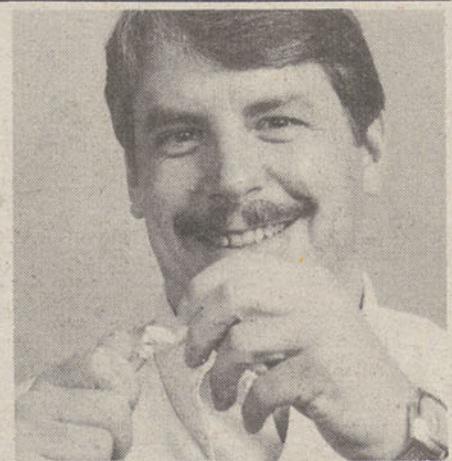
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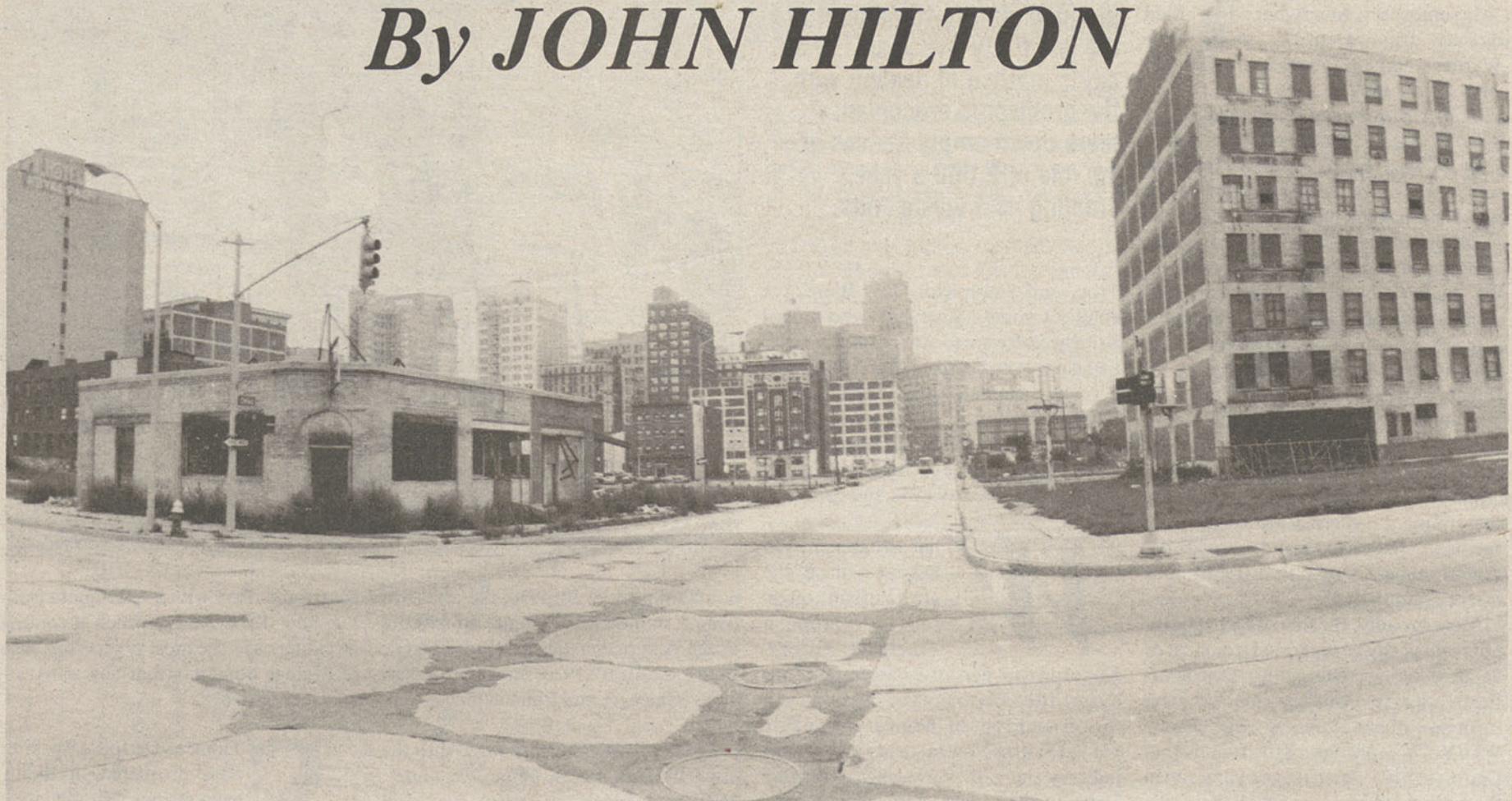
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The Future of **DETROIT**

Its decline actually started three decades ago, and it continues today. Despite a promising resurgence on the riverfront, it could be decades before Detroit is healthy again.

By JOHN HILTON



PETER YATES

When the Detroit Tigers played the Texas Rangers in Arlington earlier this year, thousands of people in the crowd were cheering for Detroit. So many ex-Detroits came out, said Detroit broadcaster George Kell, that Arlington Stadium was nicknamed "Tiger Stadium South."

During the deep recession of the early

Detroit's central business district from the north. Except for the riverfront, the city's skyline has scarcely changed since the heyday of the auto industry in the Twenties.

Eighties, unemployed workers briefly replaced cars as Detroit's most famous export. Whole tent cities of out-of-work northerners sprang up outside Texas towns. In an article on Houston in the July *Atlantic*, writer James Fallows re-

called that Texans named the job hunters "black platers" because of the black license plates Michigan issued at the time. They "kept rolling into town," Fallows wrote, "their automobiles bearing that dark badge of failure, the

THE FUTURE OF DETROIT *continued*
Michigan license plate."

The city of Detroit, celebrated a generation ago as the pinnacle of world economic achievement, is now the symbol of America's declining industries. In the Forties, newsreel crews came to Detroit to film America at work. In the Eighties, video teams came for footage of soup kitchens and shuttered factories.

Fallows acknowledged that Texas hit its own economic slump when the price of oil dropped late in 1982. Some Rust Belt refugees returned north jobless. But Fallows clearly believes that those who stayed were the lucky ones. Houston's fast-growing economy, he noted, rapidly adjusted to the oil decline. By late 1984, unemployment in Houston was less than 6 percent. In Detroit, even a strong recovery in auto sales cut unemployment only from 20 percent in 1982 to 13 percent at the end of 1984.

Officially, the census bureau regards Ann Arbor as an independent urban area, not as a part of metro Detroit. But according to U-M urban geographer Don Deskins, that distinction reflects Ann Arbor's wishful thinking (and political clout) more than it does economic reality. Judging by such measures as the number of commuters to and from Detroit, says Deskins, there is no doubt that Ann Arbor is part of Detroit's zone of economic influence.

In some cases, Ann Arbor has profited directly from Detroit's losses. The Warner-Lambert/Parke-Davis research lab, which moved here from Detroit twenty-five years ago, is currently Ann Arbor's largest private employer, with a staff of over eight hundred. In other ways, Ann Arbor has clearly been hurt. It was Detroit auto money that made the U-M one of the best-financed public universities in the country as recently as the Sixties. Now, lagging state appropriations are blamed on the state's sluggish economy and increased welfare burden. Ann Arbor's reputation for affluence and its easy freeway access make it vulnerable to "transient crime." Ann Arbor police chief William Corbett won't speculate on just how much local crime comes from Detroit, but does say that transients generally are a significant factor in credit card fraud, shoplifting, armed robbery, and "to a tremendous extent, auto theft."

More broadly, the fate of Detroit cannot realistically be separated from that of its surrounding communities. Detroit officials expressed outrage—but no great surprise—when a *Detroit Free Press*/WDIV-TV poll last fall found that Detroit has the worst image of any city in the nation. Forty percent of the poll's thousand-person sample said they regarded Detroit as "somewhat worse" than other large cities. Twenty-four percent said it was "much worse." Detroit's total negative rating of 64 percent towered over runners-up New York (with a negative rating of 54 percent), Miami (52 percent), and Chicago (51 percent).

Outside the state, Detroit's grim reputation easily overshadows those of southeastern Michigan's smaller, more prosperous enclaves like Ann Arbor,



Photos by PETER YATES

Depopulated neighborhoods like these on the east side have become increasingly poor as people who can find jobs outside the city move away.

Detroit's population has plunged almost 40 percent in the last thirty-five years. The city's method of dealing with the problem is draconian: it tears down empty houses at the rate of 2,000 a year, creating vast wastelands.

Troy, and Southfield. Gary Blom, the ebullient young Australian who moved Attache Software to Ann Arbor in 1983, had never even heard of Ann Arbor when a venture capitalist first urged him to locate in Michigan. As far away as Australia, however, Blom had a clear image of Detroit as a place of "unemployment, racial problems, violence, and cold."

What is happening in Detroit is one of the great urban reversals of modern American history. Seventy years ago, the nascent auto industry lifted Detroit out of obscurity and turned it into one of the great cities of the United States. Now, a steady loss of auto industry jobs is inexorably returning Detroit to secondary status once again.

In 1900, Detroit's manufacturing output ranked a distant nineteenth among American cities. By 1914, the city's output shot up to fourth place, with 40 percent of it in the brand-new business of building cars.

The growth of the auto industry triggered a wave of migration into the city. Henry Ford's \$5-a-day pay scale, announced in 1914, made Detroit a mecca for ambitious workers from all over the world. In 1910, Detroit had less than half



a million people. By 1930, the total was over a million and a half. In 1900, a dozen American cities had more people than Detroit. By 1920, only three—New York, Chicago, and Philadelphia—were larger.

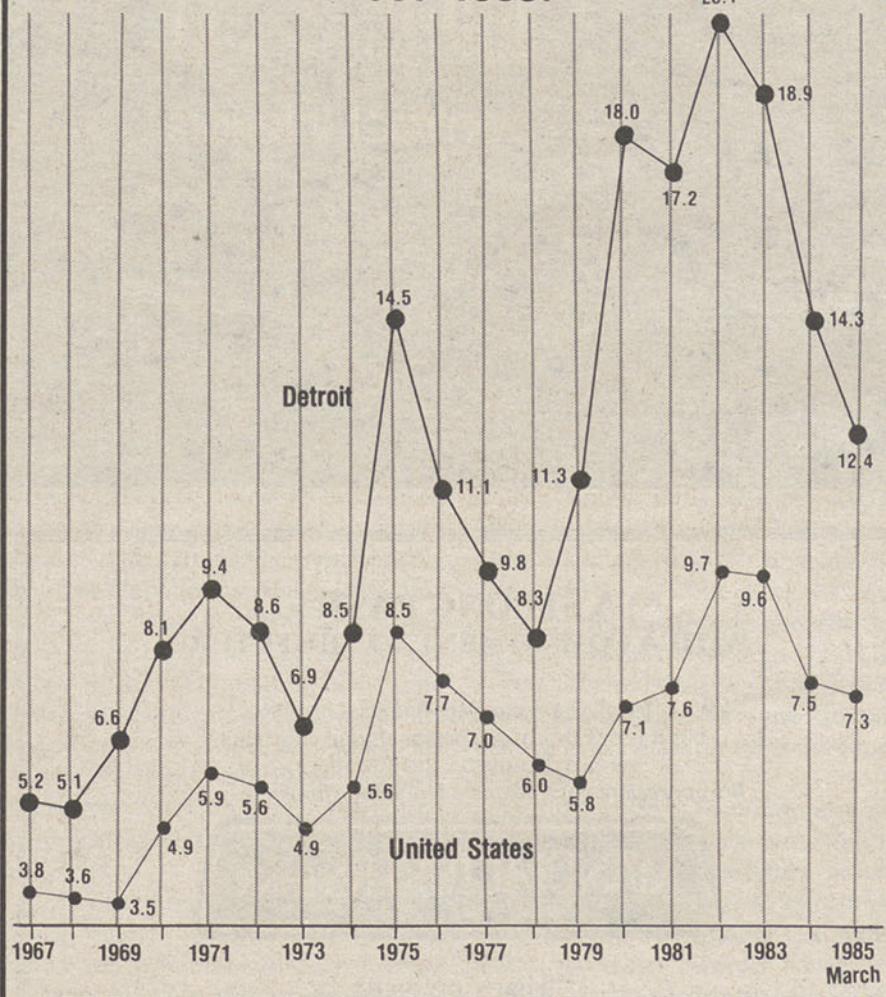
For the workers who poured into the city—Italians, Poles, Tennessee whites, Mississippi blacks—Detroit's well-paid auto jobs meant a degree of prosperity unmatched anywhere. Detroit built neighborhood after neighborhood of single-family houses because more people could afford to own their own homes in Detroit than anywhere else in the country. Retail sales per capita were some of the highest anywhere. (At times, J.L. Hudson's sales in downtown Detroit topped Macy's in New York City.) Last year, when the *Free Press* reported the depressing results of its image poll, it

contrasted them with a 1927 quote from the *New York Times*, which described Detroiters as "the most prosperous slice of average humanity that now exists or ever has existed."

So long as Detroit's working class prospered, it didn't seem serious that the city's richest citizens were moving out. As early as 1930, a survey of Detroit's "substantial families" found large enclaves already established outside the city in Grosse Pointe and Birmingham. The nationwide shift from central cities to suburbs accelerated after the Second World War. New freeways and federally backed mortgages made it easy for Detroit's middle-class whites to move to a new ring of less expensive suburbs, such as



Annual Average Unemployment Rates 1967-1983:



The widening gap: For decades, Detroit's unemployment rate has exceeded that of the nation as a whole. Now the gap is wider than in previous post-recession periods.

Livonia and Madison Heights. Segregationist real estate sales practices—accompanied by violence against those who defied them—kept most blacks confined to the city's century-old, steadily expanding black ghetto.

Detroit the Motor City reached its zenith about 1950. Auto industry employment peaked during the Korean War. From that point on, the magnet that had pulled people into the city for forty years began to weaken. Although the number of cars produced later reached new heights, improved productivity gradually reduced the number of workers needed to build them. But the job seekers continued to come, although from the Fifties onward, migration into Detroit was more and more comprised of people who had few choices: southern blacks who were being rapidly forced off the land by the mechanization of agriculture.

During the Fifties, for the first time, people moving out of the city outnumbered people moving in. Although it would be another thirty years before the "black platters" called national attention to the exodus, Detroit had already begun to shrink.

In 1954, Detroit's city planners forecast the city's 1980 population. They settled on a figure of 1.9 million, a modest gain over the 1950 figure of 1.85 million. In fact, the city had already started a steep, downhill slide that has yet to bottom out. Detroit lost 9.7 percent of its population during the Fifties, shrank another 9.3 percent in the Sixties, then lost a staggering 20.5 percent of its remaining citizens in the Seventies. The

1980 census found just 1.2 million people in the city—700,000 fewer than planners had predicted just twenty-six years earlier.

Between 1980 and 1984, another 114,000 people are estimated to have left Detroit, a 9.5 percent drop in just four years. (Population in the three-county metro area fell 4.1 percent.) If the exodus continues, Detroit by the end of the decade will have well under one million citizens. If Sun Belt rivals like San Antonio, Dallas, and San Diego continue to grow in the meantime, Detroit could find itself pushed off the list of the top ten American cities as early as the 1990 census.

Most of the city's early losses were to nearby suburbs. As late as 1977, metro Detroit as a whole remained outstandingly prosperous, boasting the fourth-highest per capita income in the country. From the Fifties onward, however, the city of Detroit itself became steadily smaller, blacker, and poorer. Earlier this year, the *Detroit News* reported that average household income in Detroit was less than two-thirds of the average of the metro area as a whole. It was the deepest city-suburban split of any major city in the country.

The 1967 riot thrust Detroit's steadily worsening plight in front of the whole country. Detroit's first race riot had taken place in 1833, when a black mob freed a couple who had been arrested as fugitive slaves. Like other big American cities, Detroit had a long subsequent history of sporadic interracial violence.

The 1967 riot, in which forty-three people were killed, was the bloodiest in the city's history, and the first one magnified by national television coverage. More than any other single event, the riot changed Detroit's national image from industrial powerhouse to urban disaster area. For the first time, the riot focused attention on Detroit's rising population of marginally employed blacks—part of what has since come to be called the "underclass," people only peripherally engaged in the mainstream economy.

U-M psychology professor and former Ann Arbor City Council member Rafe Ezekiel draws a compelling portrait of Detroit's black underclass in his 1984 book, *Voices from the Corner*. Between 1967 and 1972, Ezekiel spent several days a week in a cluster of four homes on a short street in one of the poorest parts of Detroit. He talked to residents—who called their miniature neighborhood the Corner—and eventually tape-recorded interviews with many of them.

Ezekiel described the Corner as "a station between the derelicts and the workers." Most ordinary employment was uncertain and menial, and the time-tested opportunities for advancement were illegal. "This was the first thing that opened up to the Negro, anyway, hustling was," a man Ezekiel called "Carl Foreman" explained. "Every kid that's coming up, he's got a dream of being

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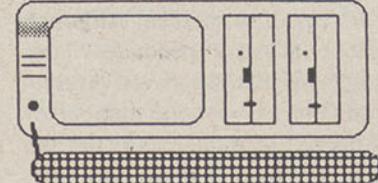


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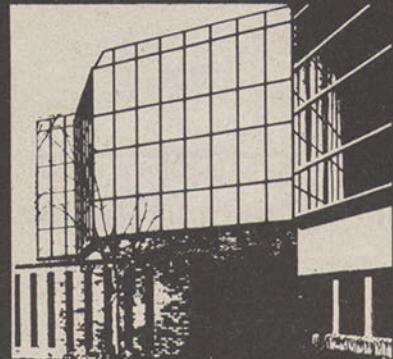
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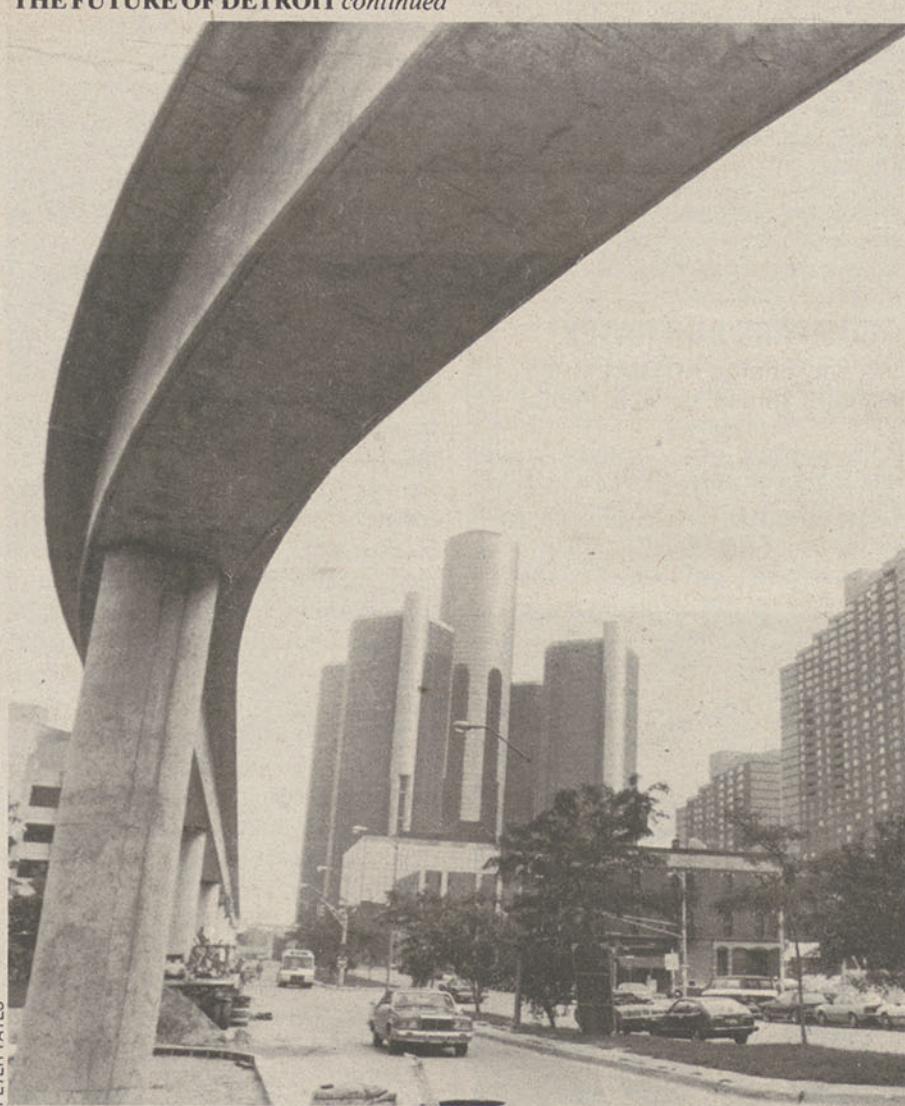
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PETER YATES

something, you know. Where a white kid might idolize Babe Ruth or Mickey Mantle, . . . when I was coming up, the most important man in my neighborhood was Joey Flood. And Joey Flood was a pimp."

A man Ezekiel called "David Wainwright" was in most ways a model self-improvement story. Wainwright voiced no complaint at his maintenance job, studied electronics in night school, and eventually got a better job. But what finally enabled Wainwright to move his family to a better neighborhood was an illegal after-hours bar that he ran for two years. The profits provided the down payment for his new house. (It was a police raid on one such "blind pig" that triggered the 1967 riot.)

On the Corner, as elsewhere in urban America, the people most likely to end up in poverty were women raising families alone. "A lot of the women reminded me of someone who was underwater in a cube," says Ezekiel. "The cube would spring a leak and she'd go and put her finger in it. Then another leak would start, and another one. It just constantly happened that whenever somebody started to have something together, something else would fall apart, and there just weren't the resources to take care of it."

"You got a real sense of what it's like to be a parent in that kind of setting, where you just don't know what's going to happen to your kids, where you can't control their playground." One woman's teenaged son, hooked on gambling, turned down a college scholarship to stay with the more exciting street life.

Survival itself was uncertain. "Death was so constant a companion for everyone I spoke to it was just amazing," Ezekiel recalls. Many of the Corner's residents came from two small towns in Mississippi and Alabama, and nearly all had stories of racist killings of relatives in the South. In Detroit, many had lost family members to what seemed to them to be routine urban perils. One woman's sister had died at twenty in childbirth. Another's sister, an alcoholic, had died at thirty-three from cirrhosis of the liver.

The bitter lot of Detroit's underclass permeates statistics on the city. In 1984, Detroit reported 45.3 homicides for every 100,000 residents. That was an 11 percent drop from the year before, but was still the second-highest per capita murder rate among major U.S. cities. (1984's highest rate—54.8 per 100,000 population—was claimed by another devastated industrial town, Gary, Indiana.) Even on Rafe Ezekiel's small Corner, three people were murdered during the five years he researched his book. A major factor is believed to be the wide availability of guns—by one estimate, there are eight guns for every ten people in Detroit.

Detroit's 1982 infant mortality rate was the highest in the nation, with 21.8 deaths per thousand live births. In some neighborhoods, as the U-M student-run *Michigan Journalist* noted last spring, infant mortality exceeded thirty per thousand births—worse than the average rates for Panama, Costa Rica, and several other Third World countries.

In the city that was once a workers' mecca, 100,000 people in their twenties

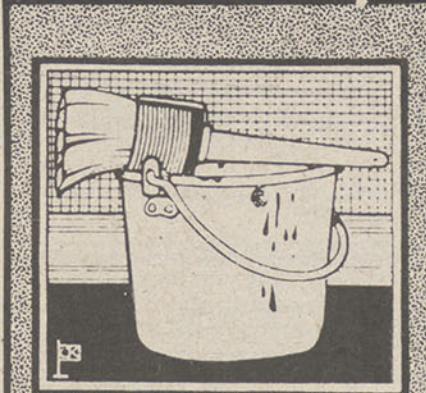
◀ Once dismissed as a failure, the Renaissance Center is now at the center of Detroit's surprising waterfront resurgence, which also includes the Millender Center apartment-hotel complex (just right of the RenCen) and the elegant but costly People Mover system. Shopping mall magnate Al Taubman believes that the People Mover will define a new downtown core where depressed property values will skyrocket.

and thirties may never have held a job, Detroit school superintendent Arthur Jefferson told the *Detroit News* earlier this year. According to *The State of Black Michigan: 1985*, a report by Michigan State University's Urban Affairs program and the Council of Michigan Urban League Executives, over a quarter of Michigan's statewide black work force was unemployed at the end of 1984. Forty-seven percent of the black teenagers who sought work couldn't find it. (In late 1982, the teenage unemployment rate was 65.8 percent.) Life expectancy for black males in the state was five years less than for white males. Black women could expect to die, on average, four years sooner than their white counterparts.

Many of the people whom Rafe Ezekiel talked to are now dead, and most of the rest can no longer be found. He suspects, though, that they are considerably worse off now than when he spoke with them. The minor jobs they held in ancillary businesses seemed particularly vulnerable to cutbacks as Detroit's economy worsened during the Seventies. Another significant change since he wrote, Ezekiel believes, is the beginning of a permanent white underclass alongside the black one he studied. (His current research is with a white neo-Nazi group that has arisen among Detroit's poor whites. He is currently interviewing those youths and their more conventional neighbors.)

Although the very poor loom large in Detroit, they remain only one part of the sprawling, 140-square-mile city. Most Detroiters, it should be noted, make adequate livings. In 1980, 78 percent of all Detroiters had incomes above the poverty line. The poverty rate exceeded 30 percent only in a central tier of neighborhoods north and east of downtown, comprising nineteen of the city's fifty-one recognized subcommunities. Only three neighborhoods—Jeffries and University, immediately north of downtown, and Jefferson-Mack on the far east side—had poverty rates in excess of 40 percent.

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THE FUTURE OF DETROIT *continued*
city's rim, in contrast, the poverty rate was 10 percent or less in the 1980 census. (By comparison, the poverty rate among Ann Arbor families—excluding the student population—was 5 percent.) Sixteen Detroit neighborhoods showed median household incomes of \$20,000 or more, exceeding the national average. The census found 67,000 households with incomes of \$30,000 to \$75,000 a year.

Two-thirds of those best-paid households were black, assistant editor Barbara Stanton noted in the *Free Press* last fall. For all its troubles, Stanton argued, Detroit "remains the best town in the country for black professionals and the black middle class." Although household income for blacks trailed that of Detroit whites, it was still the highest of any major American city.

"Black judges, police officers, bankers, accountants, lawyers, professors, economists, teachers, executives, and civil servants are a routine part of the scene here," Stanton noted. Under black mayor Coleman Young, first elected in 1973, blacks have penetrated all levels of city government. "For middle-class blacks," Stanton argued, "that translates into a sense of ease and confidence, into social mobility and expectation almost unmatched anywhere else in America."

Detroit's professional work force, both black and white, has been largely obscured by the dramatic rise and fall of the industrial city. But downtown Detroit has always remained a reservoir of specialized business and governmental services for its surrounding region. "The central business district has always been the center of governmental functions, of the legal profession," explains U-M urban geographer Don Deskins. "In Michigan, if you didn't go to Ann Arbor for medical treatment, you went to the hospitals in downtown Detroit."

As Detroit continues to lose industrial jobs and population, that professional economy is seen as one of the cornerstones of the city's future. Another is tourism, the city's promoters believe. Even the most optimistic scenario for Detroit accepts the decline of the Motor City as a given. The hope is that the new, transformed city, mostly professional and a chosen tourist destination, will rise, phoenix-like, from the abandoned factories of the blue-collar town. The vision of Detroit as a white-collar city and a tourist attraction is hard to reconcile with Detroit's history, population, and image. At the moment, though, a surprising number of people seem to believe that it can happen.

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Earlier this year, the *New York Times* photographed a jogger in front of the Renaissance Center to illustrate a story headlined, "Detroit Embarks on the Greening of Its Riverfront." The article described at length the transformation of a three-mile strip of factories and warehouses along the Detroit River into a spate of new apartments, offices, and



PETER YATES

Trappers Alley in Greektown. The elegant and airy downtown mall is interestingly integrated into old multi-story brick buildings. Reversing a long trend, it is attracting suburbanites back into the city. Suburban shopping malls hurt downtown stores in Detroit more than in any other major city.

city parks.

The present tone of optimism about Detroit is a breakthrough in its own right. Just two years ago, the RenCen was treated as one more symbol of Detroit's failure. The RenCen's six office towers and seventy-three-story Westin Hotel—collectively the most mammoth building project in Detroit's history—were conceived by Henry Ford II as the centerpiece of Detroit's white-collar revival. By early 1983, however, six years after the center opened, huge operating losses forced its developers to default on their mortgage. The *New York Times* took the occasion to pronounce the RenCen a financial "fiasco" that had "failed to spur other downtown development."

The 1983 refinancing of the RenCen effectively wiped out Ford Motor Company's \$100 million equity investment in the center. Dismissing the RenCen's ripple effect, however, now appears premature. The center is currently at the heart of the most intense building cycle the

downtown has seen since the Sixties.

West of the RenCen, beyond Joe Louis Arena, are the crisp, rectangular towers of Riverfront West, a 500-unit, \$78 million apartment project built by Detroit investor Max Fisher and shopping mall magnate Al Taubman. To the east—past a stand of still-functioning cement silos—Stroh's is turning the former Parke-Davis headquarters into 470,000 square feet of office and retail space as the first phase of its twenty-one acre River Place rehabilitation project. Next door to Stroh's, American Natural Resources Company and Michigan Consolidated Gas are at work on Harborview, a forty-eight acre cluster of residential and retail buildings built on lagoons running in from the river.

Immediately inland from the RenCen is Millender Center, a \$74 million project combining apartments, offices, and a 258-room hotel, the Omni, which opened at the end of August. (The most architecturally au courant of the city's new buildings, Millender Center is done in reddish aggregate that complements the old brick buildings nearby; it also features stepped rooftop terraces—resulting in some very forlorn looking trees perched high above busy Jefferson Avenue.) Just to the north of Millender Center, the palatial former City-County Building is scheduled for renovation by private developers. Other proposed rehabs are dotted around the central business district, including office conversions of a former corset factory on Fort Street and of the vacant Hudson's department store.

The most widely hailed rehab is Trappers Alley, a shopping center on the by now widely copied model of Boston's Faneuil Hall Marketplace. The \$20 million project opened in May at the corner of Monroe and Beaubien in Greektown. With its staggered levels and overhead skywalks, Trappers Alley looks for all the world like a miniature, period copy of Fairlane, the giant mall in Dearborn.

The impressive thing is that a good part of the center's clientele might have come from Dearborn, too. The briskly moving black and white professionals who are downtown Detroit's dominant species are well represented. But the throngs checking out Benetton sportswear, gourmet caviar, and \$65 sunglasses also include a sizable group of middle-aged white people whose casual dress and gawking manner clearly mark them as out-of-town visitors.

Like professional Detroit, tourist Detroit has been there all along. Even in the worst times, Detroit's convention business brought people from all over the country into the city for events like the 1980 Republican convention and the 1982 Superbowl. The hopes attached to Trappers Alley, though, have less to do with attracting visitors from Los Angeles than from Livonia. It is being eagerly greeted as a sign that downtown Detroit might once again become a retail and recreational center for its own metro area.

Even in decline, the diversity and den-



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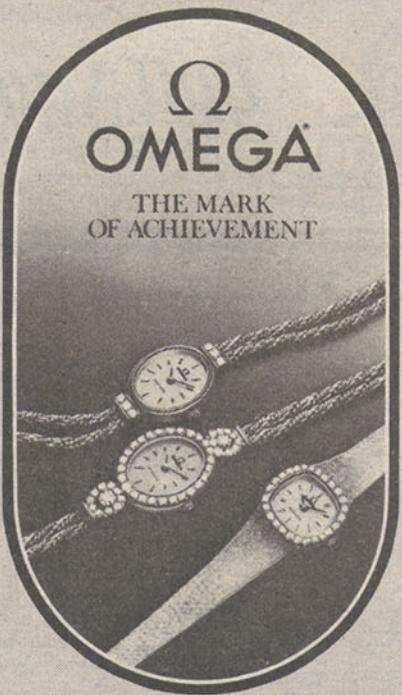
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THE FUTURE OF DETROIT *continued*

city of downtown Detroit make it an exciting place compared to the suburbs. Young whites whose parents abandoned the city decades ago now drive in routinely, to eat in Greektown or at one of the Mexican restaurants clustered south of Michigan Avenue, or to take classes at Wayne State or dance lessons in Harmonie Park. The crowds at Trappers Alley have raised the hope that it may be possible to lure their parents back downtown as well.

ing back the downtown is not the same as bringing back the central city." Very few blue-collar workers have the education to make the transition to white-collar work. According to the *Detroit News*, 45.8 percent of Detroit's population never finished high school. Just 8.3 percent finished four years of college—ranking the city thirty-fourth among America's thirty-five largest cities in that crucial index of white-collar competence.

Expanded tourism would help more, because low-skill sales jobs are one substitute for factory work. Given Detroit's poor image, however, a sudden leap in tourism is unlikely. And although suburbanites shopping at Trappers Alley are good news, downtown retailing overall remains a disaster area. Detroit's share of metro-area retail sales was the worst in the country as long ago as 1972, economist Wilbur Thompson notes, and it has declined significantly since Crowley's and Hudson's closed their downtown stores.

The bottom line is that half of metro Detroit's economy is still linked to the auto industry—and employment there is still headed down. Even the Young administration's triumph in winning G.M.'s Poletown plant was only a holding action. In an extraordinary political feat, Young lobbied to revise Michigan's condemnation law, twisted G.M. chairman Roger Smith's arm, and fought angry residents to get a \$600 million assembly plant built inside the city limits. Even so, Poletown only replaces jobs that will be lost when another G.M. plant in the city closes.

Last January, the *Detroit News*' series on the city laid out the bleak statistics: more than 250,000 auto-related jobs have disappeared in metro Detroit in the last five years. By the end of the Eighties, another 200,000 are likely to vanish.

As they did in 1954, official population forecasts still blandly insist that the city's population has stabilized. But unofficially, the city's promoters seem to be expecting things to get worse before they get better. Consider the various proposals to legalize casino gambling in Detroit. In one version being floated in the city's business community, the *Detroit News* reported in January, prospective casino operators would be required to buy and redevelop ten acres for every one they actually needed. In the example given, that meant that a single casino would have to develop more than a square mile of blighted city land as a condition of doing business.

The new waterfront construction gives Detroit a much-needed sense of dynamism. But unlike the office and apartment buildings springing up like weeds in suburban Southfield and Troy, the downtown projects still depend heavily on the civic commitment of major companies and federal Urban Development Action Grants (UDAGs), two props that will not be available indefinitely. The heart of white-collar Detroit may yet end up on Telegraph Road, not the waterfront.

Even if Detroit's white-collar employment multiplies, it offers little hope to the city's displaced blue-collar workers. "I think we expect way too much out of some exciting things going on on the waterfront," warns retired Wayne State economist Wilbur Thompson. "Bring-

As industrial Detroit fades, a new office and tourist city—"the next Toronto"—could well rise up on the waterfront. But the fact is that the jobs being created in the new Detroit are still only a drop in the bucket compared to the jobs lost in the old. Since 1970, people have been streaming out of the city at an average rate of thirty thousand a year. In the near term, that body of exiles is the one Detroit that seems certain to grow. The next time the Tigers play the Texas Rangers in Arlington, their cheering section will probably be even larger. ■

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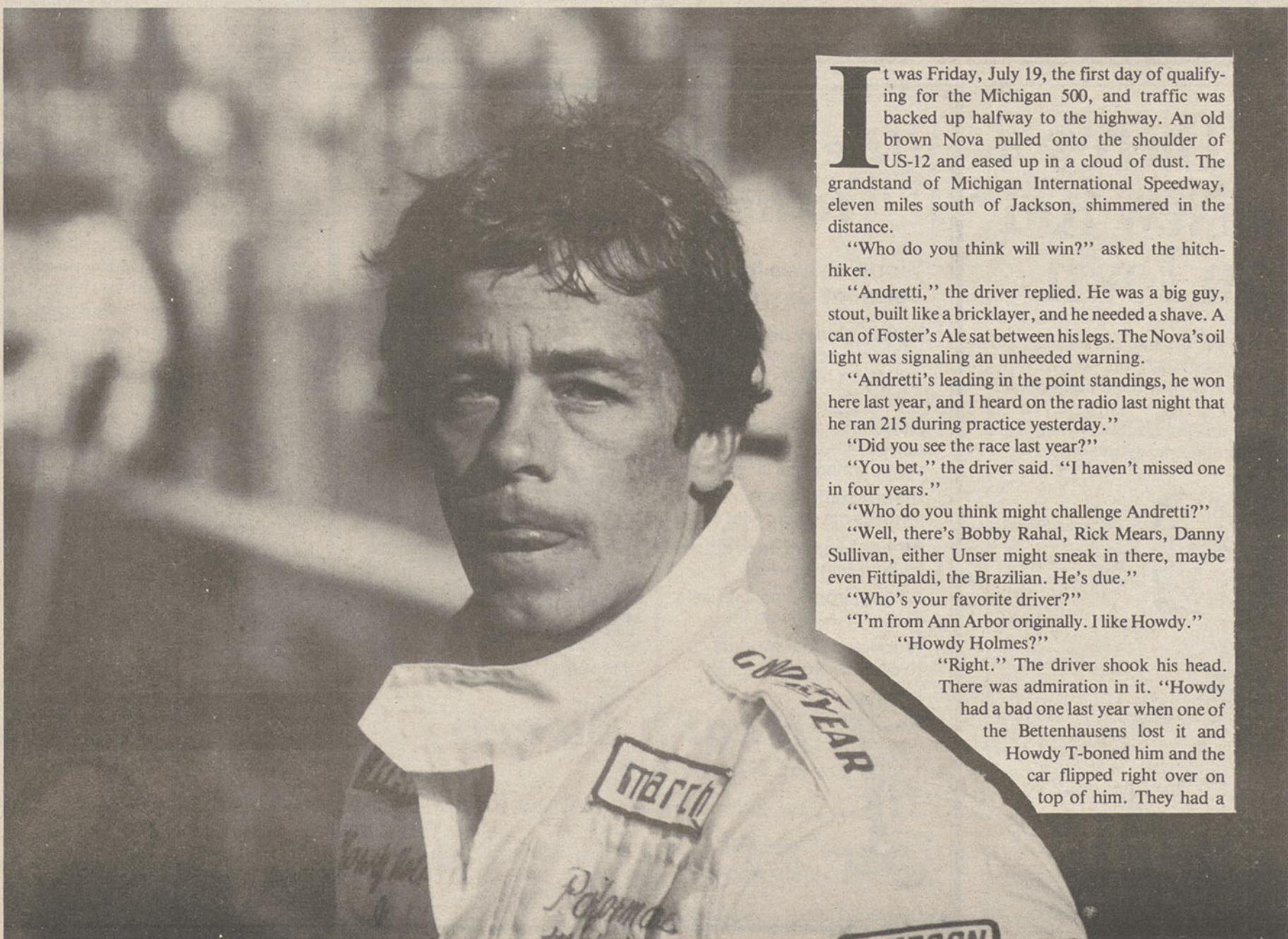
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THE Elusive Quest

By Don MacMaster



Howdy Holmes won big in his early racing career. But his battle for success in Indy cars has been uphill much of the way.

It was Friday, July 19, the first day of qualifying for the Michigan 500, and traffic was backed up halfway to the highway. An old brown Nova pulled onto the shoulder of US-12 and eased up in a cloud of dust. The grandstand of Michigan International Speedway, eleven miles south of Jackson, shimmered in the distance.

"Who do you think will win?" asked the hitchhiker.

"Andretti," the driver replied. He was a big guy, stout, built like a bricklayer, and he needed a shave. A can of Foster's Ale sat between his legs. The Nova's oil light was signaling an unheeded warning.

"Andretti's leading in the point standings, he won here last year, and I heard on the radio last night that he ran 215 during practice yesterday."

"Did you see the race last year?"

"You bet," the driver said. "I haven't missed one in four years."

"Who do you think might challenge Andretti?"

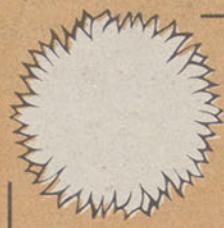
"Well, there's Bobby Rahal, Rick Mears, Danny Sullivan, either Unser might sneak in there, maybe even Fittipaldi, the Brazilian. He's due."

"Who's your favorite driver?"

"I'm from Ann Arbor originally. I like Howdy."

"Howdy Holmes?"

"Right." The driver shook his head. There was admiration in it. "Howdy had a bad one last year when one of the Bettenhausens lost it and Howdy T-boned him and the car flipped right over on top of him. They had a



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THE ELUSIVE QUEST continued



massive pileup after that one."

"I remember seeing that on TV."

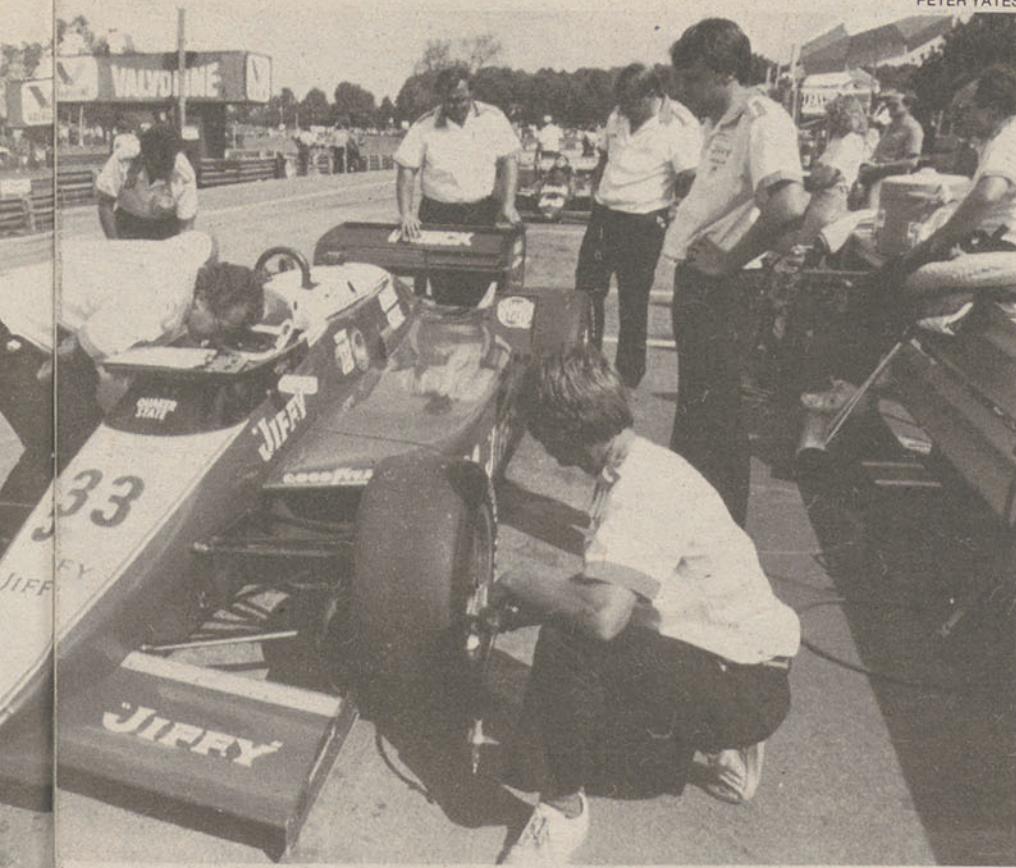
"Howdy seems like a down-to-earth sort of guy to me," continued the driver. "He doesn't have all that big Penske money backing him, but he's in there at the end of every race. He does the best with what he's got. I like that about him."

A lot of people in Indy car racing like Howdy Holmes. He's known as a consistent driver who keeps his head, as a pro who understands the business and promotes it well. The only problem is, he's not winning. In fifty-three big league starts, his best finish is a second. He is among the top fifteen drivers on the circuit, but in Indy car racing there is an enormous difference in earnings and fame between the top five drivers and the rest.

Howdy drives for Forsythe Racing, one of the smaller teams on the circuit. So far this season they have been well off the pace, ranking, in a typical field of thirty, fourteenth, tenth, eleventh, seventeenth, thirteenth, and twenty-second. It's been a bad year.

There are three main variables in the racing equation: the car, the driver, and the crew. The ratio goes about 40-30-20. The last 10 percent is luck. As the Michigan 500 drew near, it became apparent that Forsythe Racing would need a big return on this last 10 percent.

Qualifying for the Michigan 500 began at noon. Each qualifier would take four laps around the track, the first two for practice, the last two timed. The pole position, front row on the inside, would go to the fastest qualifier. About ten cars into qualifying, Bobby Rahal broke the track record, circling the high-banked two-mile oval in 33.457 seconds, which works out to a speed of 215.202 miles per hour. The car seemed to surge forward as it approached, the speed more than the eye could handle. Several cars later, Howdy ran a best lap of 205.321 miles per hour. It was an average run.



The Forsythe pit crew going over Howdy's car. During a race, the crew can refill the gas tank and change all four tires in twenty seconds.

The Forsythe crew towed the royal blue and white Jiffy Mix Number 33 back to their garage behind the infield pressbox. They removed the fiberglass rear deck and began the daily ritual of tearing down and fine tuning, looking for ways to squeeze more speed out of the car. The Forsythe crew went at it with passion.

Indy cars, with all due respect for their more regal cousins, Formula One/Grand Prix, are the fastest race cars in the world. Indy cars are mostly tire, engine, and suspension. The driver sits forward in the car, in a tub made of carbon fiber, a substance twice as hard as steel but less than half the weight.

The engine sits behind the driver. Most are eight-cylinder turbocharged Cos-

worths with four valves per cylinder. The engine can't displace more than 161 cubic inches, making it roughly comparable in size to a four-cylinder Chevy engine. But when Cosworth engines are force fed high-octane methanol and further enhanced by a power-boosting turbocharger, they can generate up to 750 horsepower. Cosworths are amazing engines, as touchy as a hyperactive child. They won't idle. They've got to go all out, ten-tenths, or they start to sputter and stall.

The suspension is the skeletal structure of the car. The springs, shocks, and rods are all lightweight and precise. Setting up the car means adjusting the springs and shocks, the camber and castor and toe-in

A lot of people in Indy car racing like Howdy Holmes. He's known as a consistent driver who keeps his head, as a pro who understands the business and promotes it well. Problem is, he's not winning.

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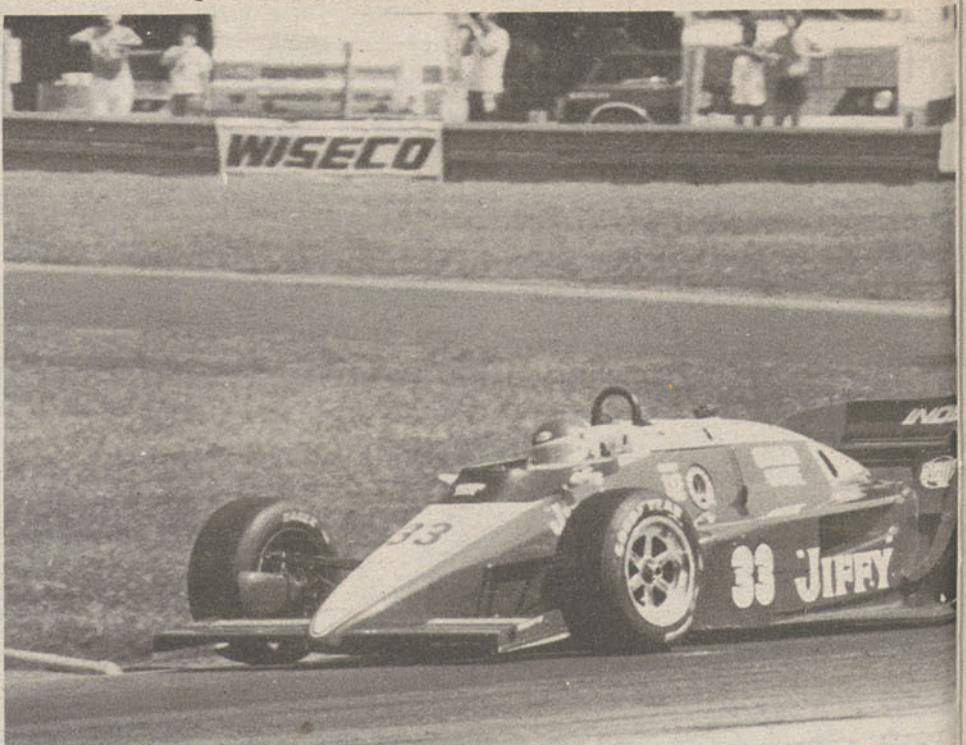
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THE ELUSIVE QUEST *continued*



and toe-out of the wheels, the ride height of the car, the position of the wings, the air pressure and circumference of the tires, even the engine, to suit the design of a particular race course.

MIS is the fastest track on the circuit. The corners are banked and sweeping. When a car and driver hit one just right, they'll slingshot through and hit the straightaway flying about six inches from the wall. It's called finding the groove, a merger of man and machine, and when a driver finds the groove, he's going to run well unless he breaks down or crashes. As the first day of qualifying ended, Howdy and crew chief Barry Green were standing outside the garage, talking over ways they could get the car ready to get into the groove on Sunday.

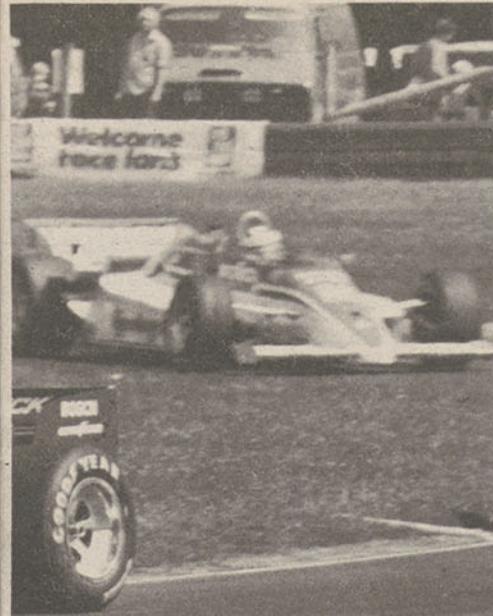
Trouble at the track

Saturday morning, things started to fall apart at the track. Goodyear, which supplies all the tires for all the MIS 500 teams, was unveiling a new radial. Rahal was out on the track early, practicing, when his right front tire blew out. He went into the wall, wrecking the car in which he'd won the pole the day

before. Now he would have to start in back with a backup car. When another driver blew another right front tire, the drivers, crew chiefs, and race officials got together with the Goodyear people to talk things over.

Among true race fans, there is a grass roots understanding of the forces that drive Indy racers. Drivers become like members of the family. Danny Sullivan, cool, smooth, and skillful, named one of the ten sexiest men in America by *Playgirl* magazine. Mario Andretti, past playboy, now an emotional veteran chasing the records of the immortal A.J. Foyt. Rick Mears, quiet, steady, and consistent, twice winner of the Indy 500, recovering from a crash that crushed his feet and ankles. He can't walk, but he's racing. Bobby Rahal, with a B.A. in history from Denison University, making a million dollars in purses faster than anyone in the history of Indy car racing, just three years. Al Unser, Jr., "Little Al," son of one of the greatest Indy car racers of all time, now competing against his dad on the same circuit. Emerson Fittipaldi, the Brazilian, twice champion of the Grand Prix circuit, now racing Indy cars and improving every race. As word of a possible

"There is no middle,"
Howdy said. **"You're**
only as good as your last
race. It doesn't matter
who you are.
Either you're on top or
you're nowhere."



Howdy racing in Number 33 in the recent Escort Warning 200 race near Columbus. All this year with the Forsythe racing team, Holmes hasn't come close to winning—frustrating both him and his crew.

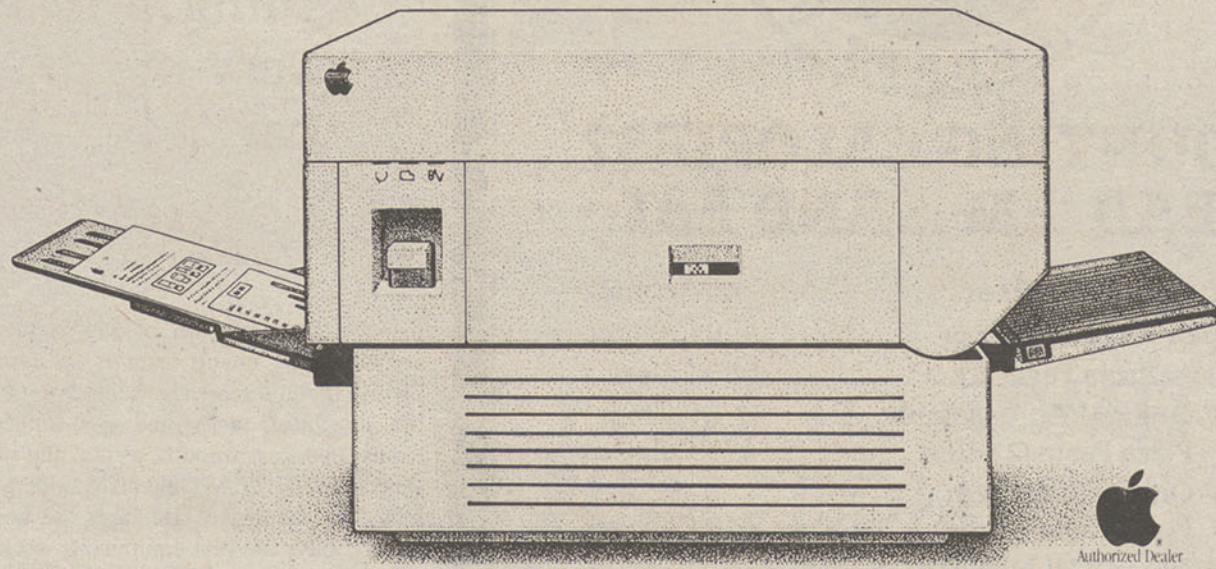
driver boycott over the use of the new Goodyear radials spread through the crowd, those were the names exchanged the most. Many people had spent hundreds of dollars caravanning to this race; they wanted to see their favorites perform.

Indy car racing is big business. Either NBC or ESPN televises every race. Companies such as Domino's Pizza, Miller Beer, Pennzoil, and Hertz pour millions into sponsorships. An average Cosworth costs \$45,000, and an average owner will buy nine before the season starts. A cheap seat at MIS costs thirty bucks. By the end of the April-to-November racing season, fifteen races, more than \$11.5 million in purses and bonuses will be given out, by far the lion's share going to the top six or eight teams.

Racing is an incestuous business in some ways. Roger Penske, who owns MIS, heads the most successful team. He also employs three of the best drivers: Sullivan, Mears, and Al Unser, Sr. He's one of the founders of CART (Championship Auto Racing Teams), the sanctioning body of Indy car racing, and he sits on the board of directors. Goodyear Tire and Rubber Company buys ad space on Penske's cars. The winged foot graces his infield scoreboard at MIS. They supply all his tires. And the blimp hovers overhead.

If this alliance seems unholy, no one says much about it. The Penske name is magic. Once a champion sports car driver, Penske was *Sports Illustrated's* driver of the year in 1961. He quit racing when he was twenty-seven to go into business. In the intervening two decades, the forty-eight-year-old Penske has built an empire

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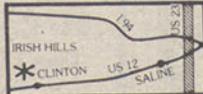
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THE ELUSIVE QUEST *continued*

"Driving a car was sort of a magical thing to me. It still is. It's a control thing. I feel very relaxed, very much at home in a car."

that generates revenues of \$500 million annually. His racing team is so competitive that it threatens to squeeze out all but the most savvy and well-funded teams. Penske is smooth, astute, and silver-haired. His drivers and mechanics call him "the Captain." He hires the best drivers, buys the best equipment, works harder than the competition, and wins more than anybody in the business. He is a success, a winner, and there is nothing that appeals more to the racing crowd.

But on this bright, hot, hazy Saturday afternoon in Michigan, twenty-four hours before the race, the drivers and Penske were in a corner. If the drivers refused to drive on the radials, there would be no

race, because it would take too long to reset the cars for conventional bias-plys. The last bit of qualifying, scheduled for noon, was three hours late. The grandstand fans were getting impatient. A phalanx of pace cars was sent around the track to appease them. When one of the pace cars broke down in front of the grandstand, the crowd booed like there was no tomorrow. Behind the infield pressbox, Bruce Jenner and the rest of the NBC crew wore grim expressions. Everyone was waiting. The blimp circled overhead like a bloated vulture.

Finally the meeting broke up. The officials decided to postpone the race. It was announced that the race would be run on



PETER YATES

Howdy in the pit with crew members the day before a race. The cost of racing Indy cars competitively is so great that few can afford to pursue the sport seriously. Some feel that Howdy's present sponsor isn't putting enough money into the technology needed to fine-tune his auto into competitive shape.

the rain date, Sunday, July 28. The postponement meant that NBC would not carry the race. Penske and a representative from Goodyear faced a hungry pack of reporters in the infield pressbox. Penske, in controlled tones, explained that whenever you're trying something new, you leave yourself an option in case it doesn't work, that the safety of the drivers always comes first, that if you can't guarantee their safety, the only sensible thing to do is fall back on the option you've left yourself, which was the rain date. While he talked, it was hard not to notice, through the tinted glass behind him, disgruntled grandstand fans stomping their feet, shaking their fists, chanting obscenities, and heaving cups and paper and beer cans onto the track.

Howdy's early career

By midweek, Howdy was back in his office on the second floor of the Whitker building in downtown Ann Arbor. The sign on the door facing Main Street said "Creative Motorsports Inc.—Howdy Holmes." Howdy was sitting at his desk, talking on the phone. On the walls hung pictures of cars he has raced, awards he has won, and a calendar outlining his schedule for the '85 season. Alongside a stack of glossy Forsythe Racing press kits in a bookcase, there stood a number of copies of a hefty manual Holmes himself wrote called *Formula Car Technology*, an inside look at open-wheel race cars and the business of racing them.

He finished his phone conversation and stood, a short man, thirty-five, well-proportioned, with the smooth moves of a natural athlete. The son of a successful businessman (his father owns Jiffy Mixes in Chelsea), he has become a successful businessman in his own right, a marketable personality in one of the most dangerous, competitive businesses imaginable. Though the season lasts eight months, there really is no off-season. Public appearances and the politics of getting and keeping a ride multiply until testing starts in late January.

If Howdy is not working out—swimming, running, playing paddleball at the Y, doing eye exercises with the help of a computer—he's in his office on the phone, accepting a speaking engagement with the Rotary or the Cub Scouts, or lining up a deal with ESPN to do some sports broadcasting. He comes across as friendly and sensible, a man in love with what he's doing, keenly aware of how he wants himself and his sport to be perceived by the public. The business of his firm, Creative Motorsports Inc., is to promote Indy car racing and Howdy Holmes.

The Indy 500 was the first race Howdy ever saw. The racing bug bit him there.

"I think the first time I went, I was about twelve," he said. "The input from that experience was tremendous. The world's biggest and most prestigious race, 450,000 people on race day, the tears and electricity when Tony Hulman was alive and he would say, 'Gentlemen, start your engines.' It was just unbelievable."

About the same time he started going to the Indy 500, twelve-year-old Howdy



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THE ELUSIVE QUEST *continued*

"I'm a better man than
I've ever been," he says.
"I'm convinced I'll win
the Indy. I just don't
know how many times—
and when."

started driving in the wealthy Barton Hills
enclave where he grew up.

"Driving a car was sort of a magical
thing to me. It still is. It's a control thing
with me. I feel very relaxed, very much at
home in a car."

How much at home was borne out by
an interesting test staged at Indy in 1980
by ABC. The chief medical officer of the
Olympics wanted to know if it was possible
to mentally control stress. Electrodes were
taped to the chests of several drivers to
measure their heart rates during the
race. Most were up in the 190 to 200 beats
per minute range, higher as they ap-
proached a corner. Howdy's heart rate
was a steady 63. It rose only once, when he
briefly lost control in turn one, and it shot
up to 65 for a beat or two.

Howdy went to Pioneer High and
played football, baseball, and hockey. He
played center on two of Art Armstrong's
state championship hockey teams. His
skill and competitiveness made him a
standout. The summer after his senior
year of high school, Howdy attended a
private driving school at MIS. The cars
were Formula Fords, small, open-wheel
racers that topped out at about 130 miles
per hour.

"The moment I got into one of those
cars," Howdy said, drawing it out as if to
savor the memory, "it was like somebody
turned a light on. My ambition and my
dedication suddenly had direction. It
became clear to me that this was what I
wanted to do."

What was unclear was how to go about
it. He had no mechanical experience, had
never raced motorcycles or go-carts or
sprint cars, and he knew nobody in the
business. He couldn't get a racing license
until he was twenty-one anyway, so he at-
tended EMU, graduating with a degree in
business management.

"I figured that whatever I went into, it
would involve business. My family back-
ground was in business. It was ingrained
in me."

But the drive to race was there. While
still in college, Howdy got in on the
ground floor of the racing business work-
ing as a go-fer for John Stringer, a Formu-
la Ford driver from Ann Arbor. It was ba-
sic, hands-on experience, and it gave him
an opportunity to go to some races and
make some contacts.

"When I got out of college, I had sort
of formulated a game plan. I gave myself
five years. At the end of five years, I was
going to decide if this was practical or
not."

Howdy bought a Formula Ford from
John Stringer for \$3,750, ordered a set of
tools out of an Autoworld catalogue for
\$69.95, bought a van and put a bed in
back, made a trailer, and bought an engine
manual from Ulrich's. He spent a
year on the road, entering Formula Ford
races all across the country. He taught
himself the nuts and bolts of race cars and
racing. The next year he moved up to
Formula Super Vee, a more powerful
open-wheel race car. By '77, he was racing
Formula Atlantics, one step below Indy
cars. In '78, teamed up with a car owner
from Adrian named Doug Shierson,
Howdy beat the world's best drivers in his
class and won the North American
Formula Atlantic championship.

Indy's 1979 Rookie of the Year

Five years out of college,
Howdy's career was taking
off in a big way. He had no
trouble deciding to stick with
racing. In '79, he and Shierson
were well on the way to defending
their championship when a guy named
Sherman Armstrong gave Howdy a call
out of the blue. Armstrong, a car owner
who had rewritten the sprint car racing
record book, was looking for a new
challenge. He had set his sights on Indy.
Armstrong had hooked up with a New
York PR agency that suggested hiring an
unknown driver. If the driver wasn't suc-
cessful, no big deal. If he was, they'd both
go up the ladder. Three weeks before the
race, Howdy had the question put to him:
How would you like to drive in the Indy
500?

"That was a real rush," Howdy said.
"The weekend practice opened at the
Speedway, we had a Formula Atlantic
race in Mexico. I won the race and got
back to Indianapolis late Sunday night.
The car didn't even arrive at the Speedway
until Wednesday. We didn't get out on the
track until Thursday. I passed my rookie
test in an hour, which was pretty unusual,
and put in about a hundred miles of prac-
tice on Friday. I qualified thirteenth on
Saturday and finished seventh on race



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day. It was bizarre. It happened so quick, I didn't have time to get psyched out."

Howdy was named Indy 500 Rookie of the Year. Later that same season, he finished seventh at the Pocono 500, another good showing. He seemed to have found the groove. But '80 and '81 were down years. He was badly injured in '80 and made only five starts. He sat out '81, refusing several rides he felt were hopelessly uncompetitive. In '82, his luck turned. Shierson and Domino's Pizza joined forces, Shierson as the car owner, Domino's as the sponsor. Shierson hired Howdy. He was back on the Indy car circuit, driving for a new team on the way up.

Good but not great finishes

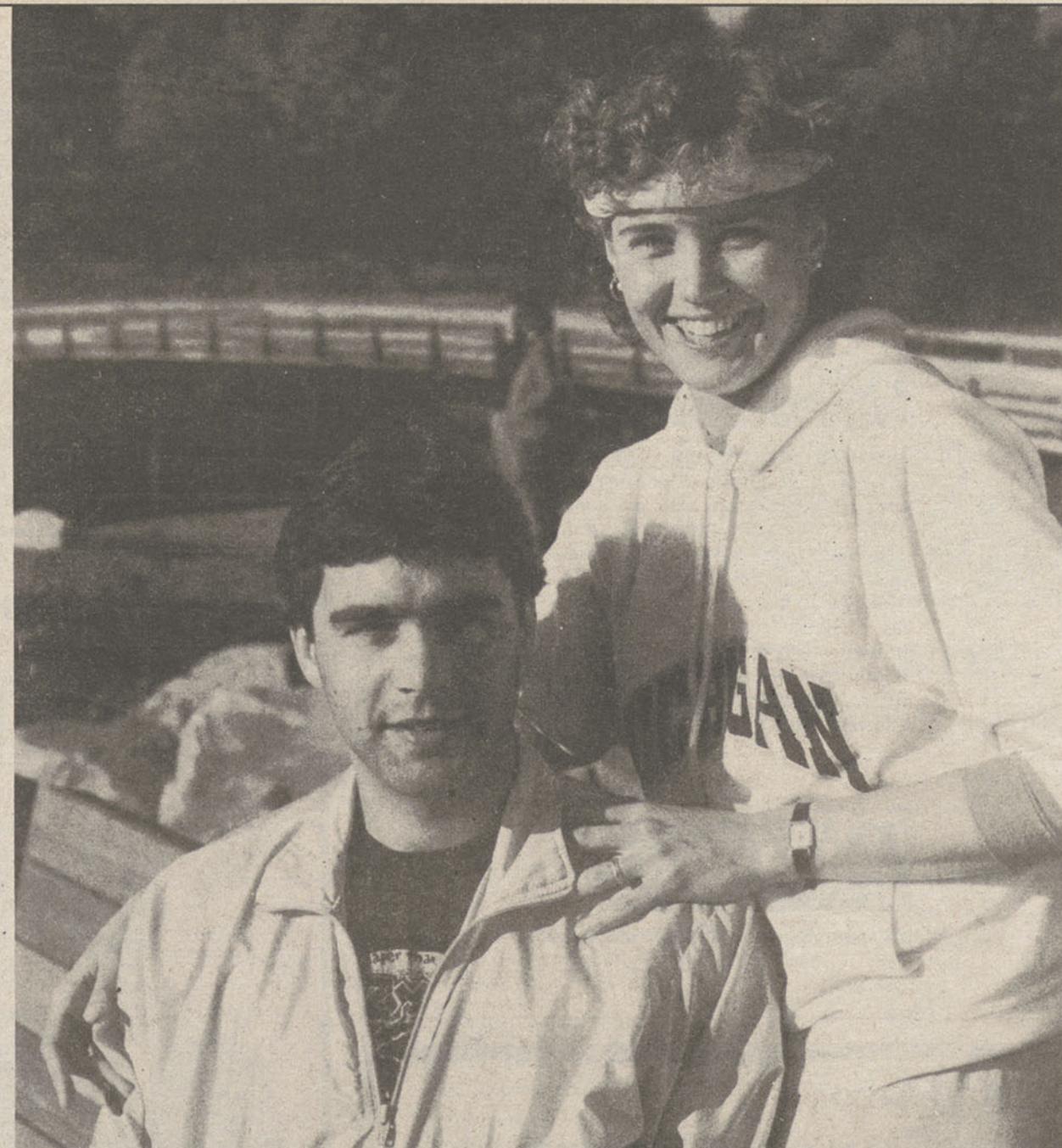
Howdy made twenty-four starts for the Domino's-Shierson team over two seasons. He earned over \$279,000 in purses and twice finished thirteenth in the point standings. It wasn't bad, but it wasn't good enough for either Howdy or Shierson. "There is no middle," Howdy said, explaining the nature of his business. "You're only as good as your last race. It doesn't matter who you are. It doesn't change. Either you're on top or you're nowhere."

In November '83, Holmes and Shierson parted company, and Howdy signed with Mayer Motor Racing. Shierson hired Danny Sullivan two months later. Since then, Sullivan's career has skyrocketed while Howdy's has languished.

Howdy is understandably sensitive about this part of his career. He was new on the circuit and he made some mistakes. But Shierson and his team were new to big-league Indy driving, too. Their car finished just over half the races. The crew and crew chief were together for the first time, a major disadvantage.

Sullivan initially did no better than Howdy did. In the first five races of '84, he finished twenty-fourth, sixth, twenty-ninth, sixteenth, and twenty-third. Soon after Shierson brought in a brand-new, state-of-the-art Lola racing car, Domino's-Shierson blossomed. Sullivan won three times in the Lola, finished second once, third once, and captured more than a half million dollars in purses. Crew chief Dennis Swann was named the most improved crew chief on the circuit. Sullivan was subsequently hired away by Penske and won this year's Indy 500. Al Unser, Jr., stepped in for Domino's-Shierson this season. Driving a new Lola, he has a second and two firsts in the last three races and has become the hottest new driver on the circuit.

When Howdy left Domino's-Shierson for Mayer Motor Racing, it looked like a step up. The crew was seasoned, the car top-notch, and Howdy started out well, starting fourth and finishing second in the second race of the '84 season, the best start and best finish of his Indy career. The Indy 500 came next. A win there would put him on top. He would be among the elite who have won Indy. The car continued to run well, and he qualified



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id. The grail was out there, if he could only grab it.

The scene at the track the night before the 1984 Indy was straight out of Hunter Thompson. The Speedway loomed like the shell of a giant crash helmet. Bottle rockets cried, Harleys rumbled, and empty beer cans crunched like dead June bugs underfoot. West 16th Street was packed with people in campers, vans, pickups, and Trans-Ams, honking, drinking, carrying coolers, cutting deals, dogging women, talking history. By the following afternoon, 450,000 spectators, millions more on TV, were caught up in epic Americana. And Howdy was sitting right in the middle of the front row of racers.

When the race began, Howdy immediately fell back. There was something wrong with his car. On lap eighteen, he went into the pits and stayed there three and a half minutes, ruining any chance he had of winning the race. He came back out, though. He didn't quit. At the end of the race he was still running. He finished thirteenth, thirty miles behind Rick Mears. The car had experienced electrical problems.

Despite the disappointment at Indy, '84 was Howdy's best season on the Indy car circuit. He finished in the top ten six times and won nearly a quarter of a million dollars in purses. But Mayer Motor Racing left Indy car racing for the Grand Prix circuit at the end of the '84 season, and Howdy was left looking for a new ride. When John Forsythe called, Howdy signed up.

A frustrating '85 season

The 1985 season has been frustrating for both Howdy and the Forsythe team. Howdy wants to be known as a winner, not a loser. He's closing in on seven hundred thousand dollars in career earnings. He has contacts in racing, business, broadcasting, and manufacturing. He could get by financially without racing. It's not the money. He wants to win the Indy 500 and put the stamp of greatness on his career. But he is battling against increasingly competitive and sophisticated opponents—super teams like Penske's that buy wind tunnel time and hire aerodynamicists to monitor the drag and lift of every piece of the car. Penske can field experienced engineers, computer experts, shock specialists, and tire engineers, who work as a disciplined team to keep their cars at the cutting edge of the industry. Forsythe cannot afford many of these increasingly standard "extras." This year, Howdy's car has been dogged by handling and equipment problems.

Howdy keeps working, at any rate, finishing almost every race, piling up the miles, doing the best he can with what he's got. Some say he does a better job with what he gets than most drivers. Others think he's past his prime. He keeps up his daily conditioning, maintaining his strength, sharpening his reflexes, honing his concentration. "I'm a better man, more relaxed, with a more predictable output, than I've ever been," he says. "I'm convinced I'll win the Indy. I just

don't know how many times—and when."

Battling the odds at the Michigan 500

Race day for the Michigan 500 dawned hot and bright. The drivers met with race officials at eleven to review the rules. The cars were towed from the garages and parked in pit row, ten rows of three, thirty in all. Outside, traffic was backed up to Brooklyn.

By one-thirty, sixty thousand people were packed into MIS. The drivers were introduced. A preacher prayed for their safety. Then the announcer said, "Gentlemen, start your engines!" The crowd roared as the cars came screaming to life. Pit row sounded like a jet taking off.

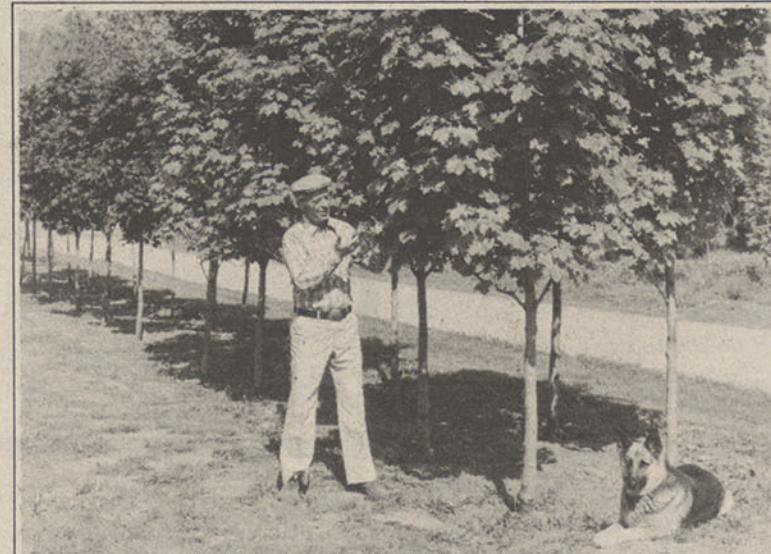
A pace car led the racers twice around the track. The drivers, so low in the cockpits that only their helmets were showing, waved to the crowd as they passed the grandstand. The crowd waved back in a slow, dreamy, evocative way, like friends and family sending loved ones on a perilous journey. The third time around, the starter waved the green flag, the pace car ducked in the pits, and the race was on.

Sullivan jumped out in front, Andretti right on his tail. Mears dropped out after the first lap, his gearbox gone. Rahal moved up from the rear. Howdy slowly lost ground. On lap five, Geoff Brabham hit the wall. The yellow flag and the pace car came out. The field bunched behind the pace car. A number of drivers, thinking strategically, pitted during the yellow.

Each team gets 285 gallons of fuel, enough to finish if the car averages 1.8 miles per gallon. Because each fuel tank holds forty gallons, theoretically each car needs to pit for fuel only seven or eight times over a five hundred mile race. But theory doesn't account for crashes, so during the yellow, when passing is prohibited and the cars take ninety seconds to go around the track instead of thirty-three, a lot of drivers pit to fuel up and change tires. A good pit crew can fill the fuel tank and change tires in twenty seconds.

Howdy wheeled into the pits. The Forsythe Racing pit crew hopped over the wall and went to work. One man guided him in. A second connected a thin hose to a hydraulic fitting that raised the car. Two men went to work on the right side tires with air wrenches, one on each tire. Two others handled the fueling, a vent man and a fueler. The fueler inserted the hose in the tank, and the vent man put in a pipe to get rid of the trapped air. The methanol smelled like lighter fluid and made volcanic heat waves. A fire crew stood watch, extinguishers in hand. The man who had guided Howdy in passed him a plastic water bottle. He drained it and tossed it over the wall, where the last member of the crew was working the valve on the big fuel tank. The tire men and the fuelers were done at the same time. The car was lowered. Howdy got his rpms up, popped the clutch, and took off, accelerating down pit row like a flat stone over water,

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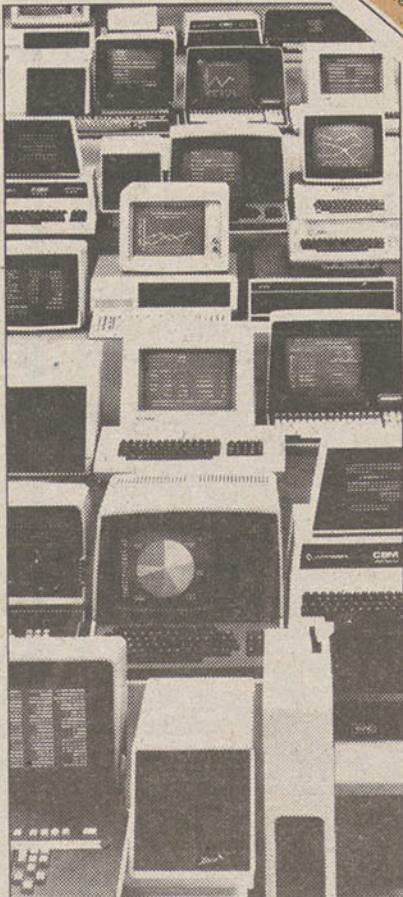
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THE ELUSIVE QUEST *continued*

his eyes fixed, intent.

Many crashes, many more yellows followed. On lap eighty-one, a veteran named Danny Ongais crashed and flipped four times. The crowd rose instantly, instinctively, a low sound in their throats, drawn by the possibility of watching a man die. But Ongais was extricated from the wreckage and walked away unhurt. The crowd gave him a big hand.

The yellows were keeping Howdy in the race. He wasn't running with the leaders, Andretti, Fittipaldi, Sullivan, and the two Unsers, who had found a groove high up on the track. Howdy was running lower on the track, and slower. The car wasn't handling well, but he drove his way through the wrecks and debris, fighting a war of attrition. After 153 laps, 63 of which had been run under yellow, Howdy was only a lap behind the leaders.

From lap 175 to lap 235, they ran all-out, ten-tenths. Fittipaldi emerged as a strong contender. Sullivan and Al Unser, Jr., both dropped out due to mechanical problems. Howdy would better them this day. Rahal stayed in the race, but his backup car didn't have the snap of the record setter. Andretti, making one final, almost desperate lunge to make up ground, crashed into the wall and broke his hip and collarbone.

As the grandstand cast shadows over the main straightaway, there were ten cars left running. Twenty had dropped out. Howdy was ninth, six laps behind the leaders. Fittipaldi and Al Unser, Sr., dueled for the lead. On the last lap, just when it looked as if Unser was about to overtake the Brazilian, Tom Sneva edged over and cut him off, and Fittipaldi went on to win by one-tenth of a second.

Media people rushed across the track to the winner's circle. Fittipaldi, a popular driver, sprayed champagne and hugged the winner's trophy. His victory was worth \$112,000.

Howdy brought the royal blue and white racer into the pits, now nearly deserted. He climbed out of the car, took off his gloves, his helmet, and his balaclava, and sat down on the concrete wall. He looked like a man who'd just driven five hundred miles in blistering heat. He lit a Marlboro. A couple of reporters came around. They asked him how it went. He said that the track kept changing, that as soon as he found a good groove to run in, it was gone. He said he wasn't tired really, but his arms were wasted from fighting the car. He held out his right arm.

"Feel that," he said, nodding at the bicep. It was taut as a fist. "And that's relaxed," he said.

There wasn't a whole lot of happiness coming from Howdy, but not a lot of sour grapes either. He'd just made \$18,000 for Forsythe Racing, half of which went to him, but he had a far-off expression on his face, as if wondering how long he would have to wait until a win came his way.

"At least you finished," one reporter offered hopefully. "That ought to count for something."

Howdy took a drag off the cigarette and looked down the track at Fittipaldi celebrating in the winner's circle.

"It ought to," he said.



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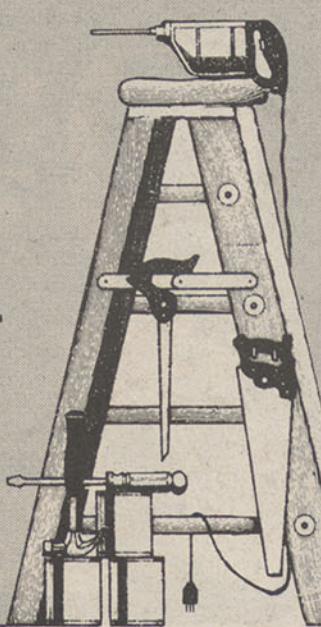
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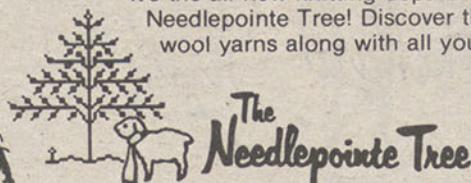
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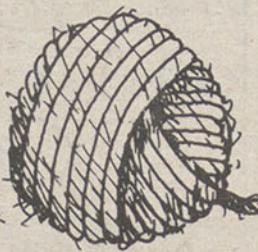
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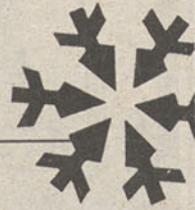
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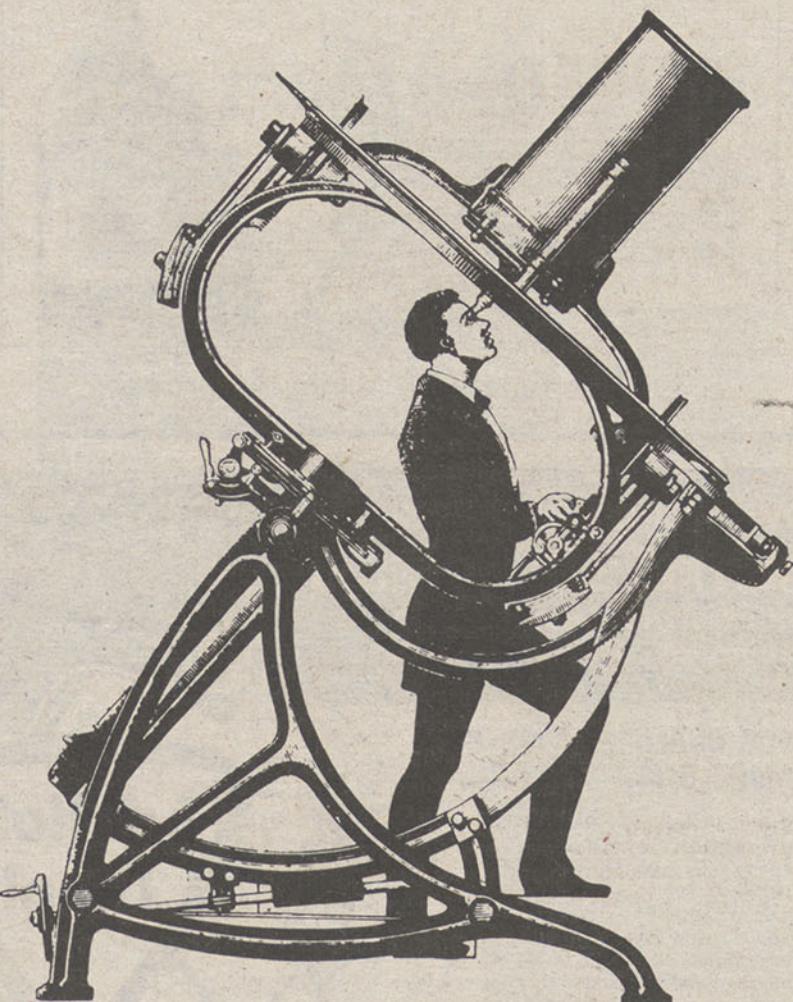
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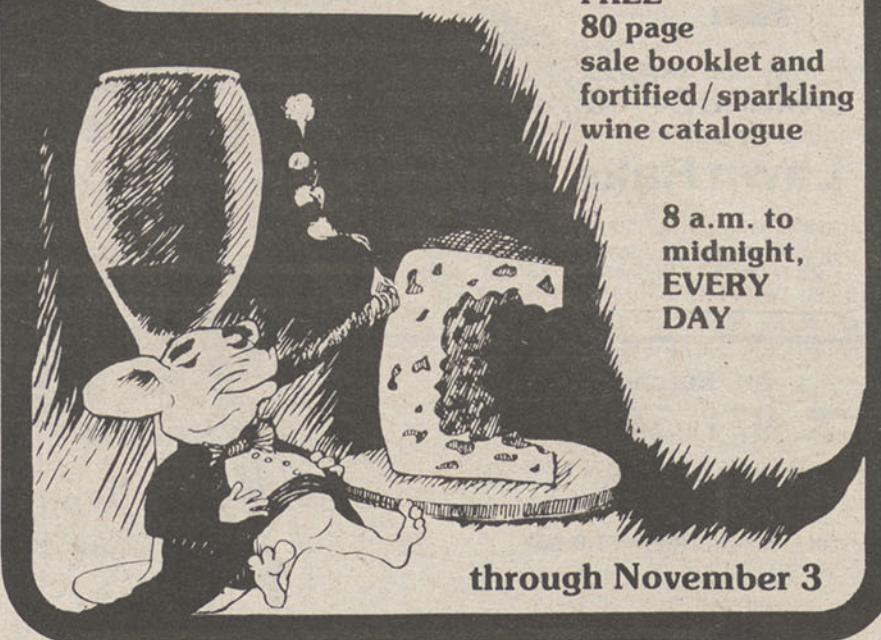
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Rising Stars

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Here are some younger U-M academics who are emerging as acknowledged leaders in their fields.

By GERALDINE KAYLOR



★ **William Rothstein:** A distinguished musical theorist and outstanding pianist.

William Rothstein is one of the few music theorists dealing in the enormously complicated area of rhythm, but he is also a performing pianist. According to experts in the field, it is rare to find that combination of brilliant theorist and equally brilliant performer in the same person.

As musical prodigies go, Bill Rothstein began rather late. He was seven years old when he first began taking piano lessons, although he had begun playing on his own a year earlier. But he quickly made up for

lost time. He began performing when he was nine and gave his first solo performance with an orchestra at age twelve. At fifteen, he soloed with the Milwaukee Symphony in a televised concert.

Born in 1954 in Sheboygan, Wisconsin, Rothstein was raised in Milwaukee, where his father was a Hebrew School teacher and his mother worked with senior citizens.

His undergraduate degree in composition was awarded in 1974 with highest honors from Northwestern. He then studied composition and theory for two years at the New England Conservatory and received his Ph.D. in music theory from Yale in 1981. He came to the U-M in 1983 from Amherst College, where he was an assistant professor of music for three

years.

Rothstein's research deals with rhythm, one of the most challenging and complicated aspects of music. He is currently working on a theoretical and historical study of how musical phrases are constructed and how they are combined with each other to form larger structures. "Phrase rhythm is a slippery subject," says Rothstein. "Although it has attracted much attention recently from theorists, agreement on even the most fundamental concepts has been lacking. I hope that my work will help to clarify the issues somewhat."

Focusing on the work of Haydn, Mendelssohn, Chopin, and Wagner, Rothstein will try to establish a consistent terminology, relate phrase rhythm to mu-

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RISING STARS continued

sical form, and suggest the important role that phrase rhythm plays in every experienced listener's intuitive notion of what constitutes musical style. Rothstein has been studying music theory since he was thirteen years old, when his teachers got together to raise the necessary money from music-loving business people in Milwaukee.

Actively involved in graduate admissions for the U-M's program in music theory, Rothstein enjoys teaching and the day-to-day contact with students. But, says Rothstein, teaching, research, and administrative work often leave little time for practice. Although he would like to

practice every day, he rarely does. While seldom away from the piano for very long, he plays irregularly, with long hours of practice just prior to a performance and less at other times. Rothstein admits that he has yet to work out what he considers a correct balance between performance and theory.

Like most of the rising stars interviewed for this article, Rothstein says he is "definitely a workaholic. I usually feel guilty when I'm not working." Single, he enjoys bicycling, reading about political subjects, and listening to recordings. His favorites are those conducted by the late Wilhelm Furtwängler.

★ Robert Danly: Rave reviews of his biography about a Japanese woman of letters.

Three years ago, Robert Danly turned down simultaneous offers from Berkeley and Yale to remain at the U-M. Described as a dynamic, extremely effective teacher of Japanese literature, Danly is a brilliant lecturer who has students sitting on the edge of their seats. His award-winning first book on Higuchi Ichiyo, a late nineteenth-century Japanese writer, is considered an exceptional critical biography.

Born January 3, 1947 in Hinsdale, Illinois, near Chicago, Danly is one of six children. His father helps run an old family business, which manufactures large stamping presses. Danly's interest in Japan was piqued at an early age as a result of his father's business trips to that country. But it was not until the summer he actually visited Japan, after his freshman year at Yale, that he decided to study Japanese.

"Japan was so different from anything I had ever seen," says Danly. He went on to get a B.A. in Japanese Studies in 1969 and a Ph.D. in 1980 from Yale. In between his undergraduate and graduate degrees, from 1971 to 1974, Danly worked in Tokyo as a copywriter for a Japanese advertising agency. He wrote in English for Japanese companies advertising in America and Europe. But his day-to-day business with clients was con-

ducted in Japanese.

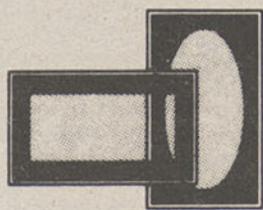
A U-M faculty member since 1979, Danly specializes in Japanese literature and comparative literature. His particular interests are fiction from the age of the shoguns (the seventeenth and eighteenth centuries) and the modern Japanese novel. He has translated Japanese novels and short stories and has written literary history, criticism, and biography. In 1982, he was awarded the prestigious American Book Award for *In the Shade of Spring Leaves: The Life and Writings of Higuchi Ichiyo, A Woman of Letters in Meiji Japan*, a biography and translation of Ichiyo's writings. For the past several years, he has run a translation workshop for the Program in Comparative Literature at the U-M.

With the help of a 1983 fellowship from the National Endowment for the Humanities, Danly is currently translating stories by the seventeenth-century Japanese fiction writer Saikaku, who was one of the first authors to write about the then-new middle class of Japan—living in cities, making and spending money, and experiencing the joys and woes of prosperity. Last year, he was awarded the U-M's Class of 1923 Award for Outstanding Teaching.

A bachelor, Danly describes himself as a methodical, old-fashioned worker, getting in regularly by eight-thirty every morning just as he did when working in business. Unlike many faculty, he does his writing at his small university office in the Frieze Building. "There are some interruptions," he concedes, "but it's kind of

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GREGORY FOX

cozy."

He composes everything in longhand and considers the typewriter, not to mention the word processor, too fast. Danly confesses to being rather superstitious about what he writes on, preferring the backs of Xerox copies he has hoarded of significant material. Currently, for example, he is writing on the back of old Xeroxes of his first book.

With his growing prominence, Danly finds it harder to work methodically. He gets the bulk of his creative work done in the summer, but this summer was interrupted by a stint in Washington as a judge for the National Endowment for the Humanities. "I got a lot more done several years ago when I first came to town and I didn't know anybody and nobody in the field knew I existed," he admits.



★ Donald Regan: A major legal scholar, who is an important moral philosopher.

Donald Regan, who holds joint appointments in the U-M law school and the department of philosophy, is one of the major moral philosophers of his generation. He is an expert on constitutional law, and his article on abortion, "Rewriting *Roe vs. Wade*," is regularly cited as one of the leading pieces in that important legal area. In philosophy, his book *Utilitarianism and Co-operation* was awarded that field's most prestigious American prize. Colleagues in both law and philosophy have called Regan unique in the range of his professional competence and have praised his powerful, analytical mind.

Born December 13, 1944, in Tennessee, Regan left his hometown of Kingsport when he was nine years old to attend the Lawrenceville School, a private boarding school in New Jersey. He earned his undergraduate degree in mathematics from Harvard in 1963 and his law degree from the University of Virginia in 1966, graduating first in his class. A Rhodes Scholar, he received a B.Phil. degree in economics from Oxford in 1968. He came to the University of Michigan that same year as an assistant professor of law. While teaching in the law school, he enrolled as a graduate student in the U-M's philosophy department. Regan completed his course work rapidly, but—since, as he says, he was not looking for a job—he did not turn in a dissertation until 1980. His Ph.D. was awarded that year, and in 1983, in addi-

tion to his law appointment, he was also appointed professor in the U-M's department of philosophy.

Regan's prize-winning first book was about the much-debated problem of how a moral theory which stresses the importance of ends achieves cooperation between individuals. His current work focuses on the question of what ends moral action should promote. Regan's view, which combines themes from Plato, Aristotle, Kant, and G.E. Moore, is that the proper end of moral action is pleasure achieved in objectively valuable activity. The reference to objectively valuable activity makes Regan's view so eccentric by contemporary standards that he has interrupted work on a book about what activities are objectively valuable in order to write a preliminary book showing that all ethical claims presuppose some answer to that question—even the popular and seemingly contrary claim that people have a right to work out and live by their own answers. Regan observes, "There is no avoiding the question what activities are objectively valuable, even though philosophers have actively tried to avoid it for most of this century."

Regan describes himself as an "extremely irregular worker." He sleeps late, and much of his writing, which he does in spurts, is done between ten o'clock at night and three in the morning. "I tend to be consumed by work on those days I'm really working, and then to take whole days or sometimes whole weeks off." Regan spends a few hours a week practicing yoga. Music is also a big part of his life. He sings in amateur groups and likes listening to Mozart and Verdi operas and Schubert and Schumann lieder.

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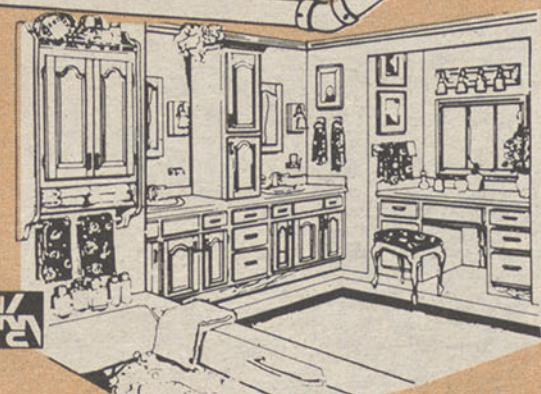
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RISING STARS *continued*



GREGORY FOX

Nancy Cantor:
Giving new insight
into human personality.

For decades, psychologists studying personality sought evidence of clear-cut personality types—introverts, obsessives, high achievers, and so forth. But because people are complex and changeable, many psychologists today question such an approach. One person who is gaining national attention for her pioneering work in personality research is thirty-three-year-old Nancy Cantor. Rather than seeking out various personality types, she brings a cognitive orientation to the subject, postulating that thought processes are a key to explaining a person's personality. Cantor is now attempting to demonstrate experimentally that a person's ability to cope with a taxing life situation is more a function of knowledge about that situation than the degree of any intrinsic ability to cope.

Cantor was born and raised in New York City where her father was a lawyer and her mother a psychologist specializing in gerontology. Her early passion was dancing. An experiment in time perception at Sarah Lawrence ignited her interest in psychology and led her to pursue a doctorate at Stanford.

Cantor went on to teach and receive tenure at Princeton. She joined the U-M faculty in 1983, and has just received the Distinguished Scientific Award for an Early Career Contribution to Psychology from the American Psychological Association. This award is given to a young psychologist in the personality area only once every three years. Her citation reads in part: "Her earliest work on social categorization showed how our concepts of social entities are structured probabilistically, as fuzzy sets. Continuing



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work on this problem showed how social concepts are employed in impression formation, psychiatric diagnosis, judgment, planning. In her most recent efforts, she has begun to explore how we use social knowledge to solve life's mundane and monumental problems. Along the way, she has radically altered the way we think about the way we think about ourselves and others."

Since last April, Cantor has had a new focus for her energies, daughter Madeline. Along with teaching, conducting a large, complex experiment, editing a journal, writing a book, and heading the giant psychology department's personality area, Cantor is now a mother. She calls her life these days "hectic."

★ Philip Gingerich: A leading proponent of gradualistic evolution.

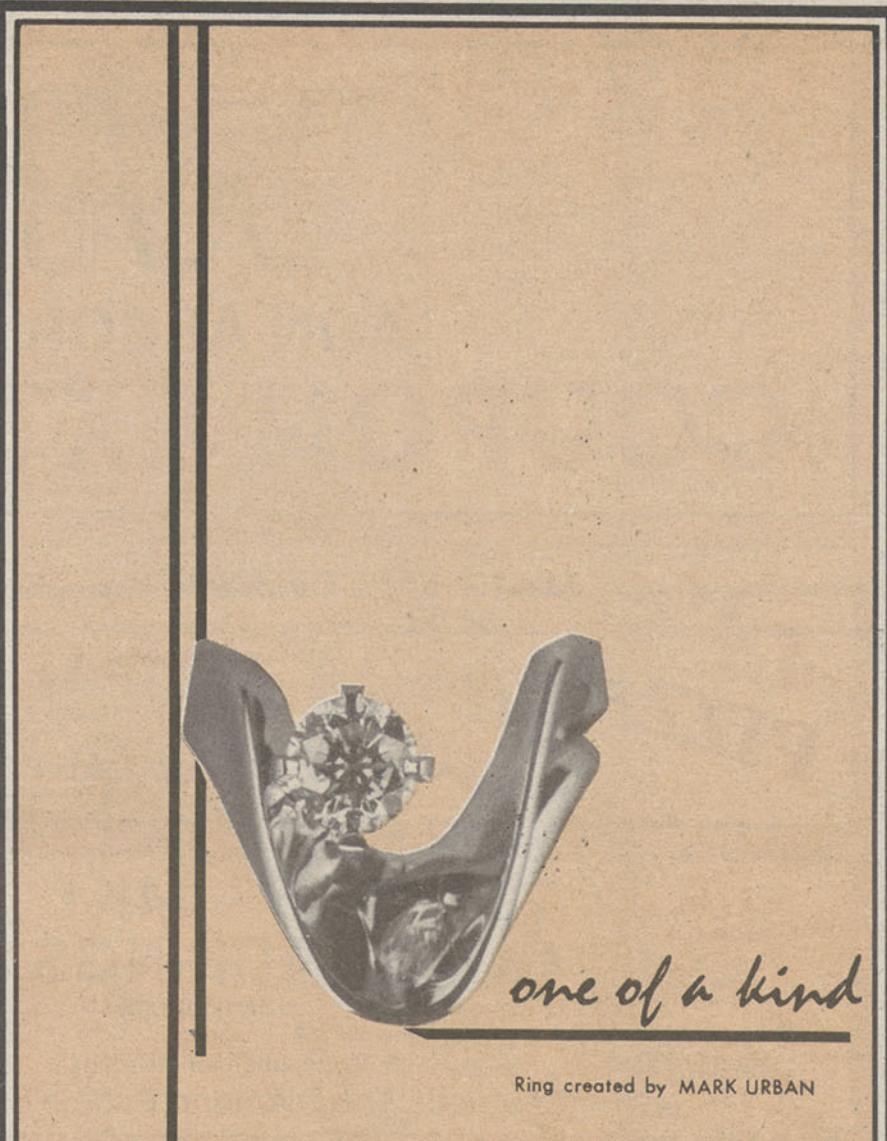
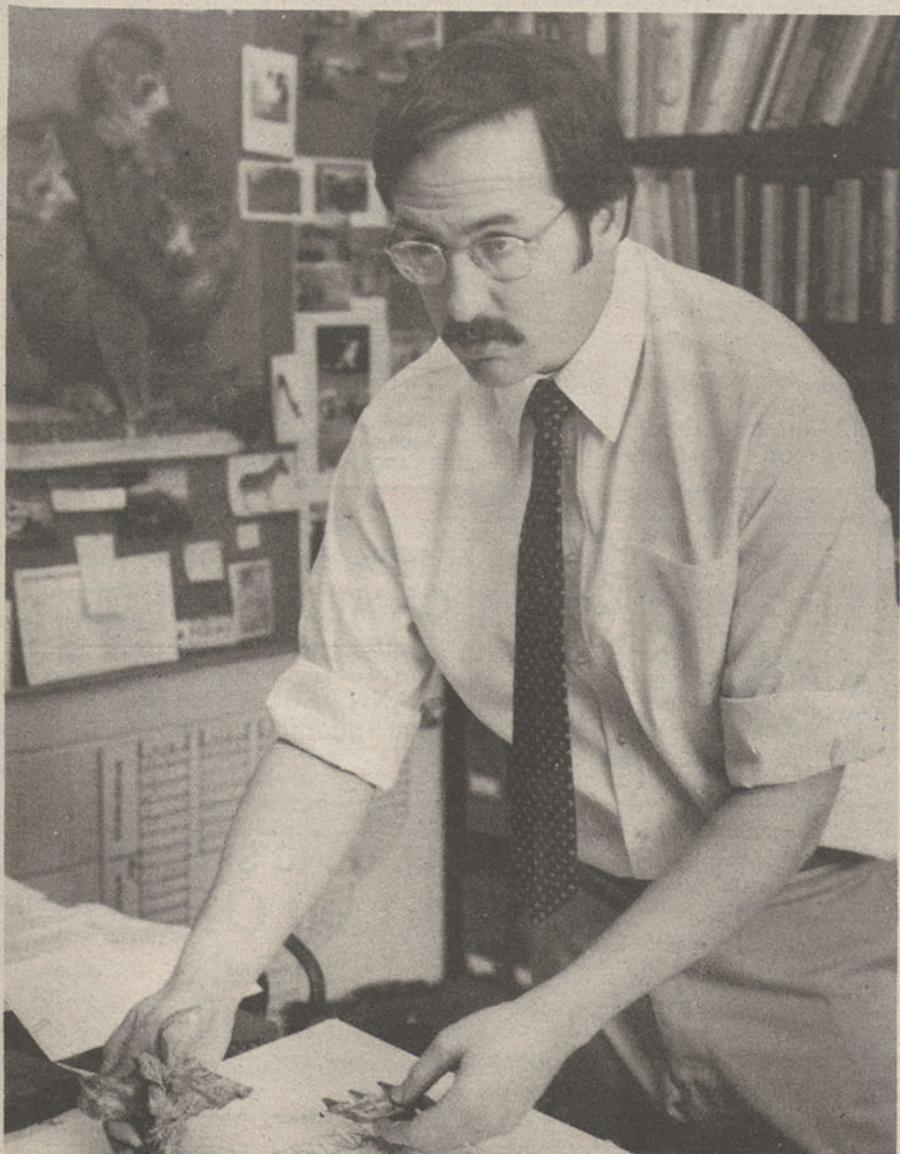
As a result of painstaking work over a number of years, Philip Gingerich, thirty-nine, has amassed one of the world's largest collections of fossil mammals in detailed stratigraphic context. This collection has provided the data base for his extensive studies on rates and patterns of evolution. A prolific and internationally recognized researcher on the evolutionary history of mammals, Gingerich is one of the foremost exponents of the theory of Darwinian gradualistic evolution. This contrasts with a notion Gingerich considers wrongheaded—one still taught at some backwater universities such as Harvard—that evolution occurs in quantum leaps.

Born March 23, 1946, in Goshen, Indiana, Philip Gingerich was raised in the small rural town of Kalona, Iowa, where his father was the town dentist. Educated in the public schools of Kalona, Gingerich

attended Princeton with the intention of becoming an economist. But a required geology course in his freshman year changed his mind. He graduated from Princeton in 1968 and taught mathematics and biology in a secondary school in central Africa. He returned to the United States in 1970, received a Ph.D. from Yale, and began teaching at the U-M in 1974.

Gingerich's primary research interest is mammalian paleontology. His main field research, begun when he was a junior in college, is primarily based in Wyoming. Gingerich and his students study a sequence of sedimentary rocks that were shed when the Rocky Mountains were uplifted. The rocks span a ten-million-year period that ended about fifty million years ago. They contain many fossils, which make it possible to reconstruct the history of the life of mammals in a time period when most of the major modern groups of mammals appeared.

In 1978, Gingerich and an international group he headed went to Pakistan looking for fossils of land mammals to compare



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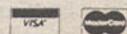
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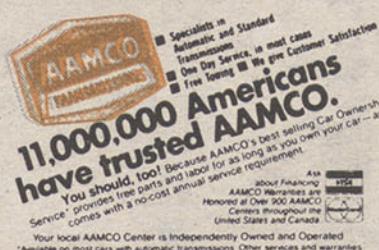
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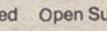
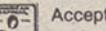
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RISING STARS *continued*

with fossils already found in Wyoming. What they found instead were the oldest and most primitive whale fossils known—a missing link proving that modern-day whales once lived on land. The findings on this expedition, released two years ago, attracted worldwide attention.

In 1980, Gingerich received the U-M's Henry Russel Award, given annually to a younger member of the faculty for scholarly achievement and promise. In

1983 he won a Guggenheim Fellowship, and last year he was appointed to an additional three-year term as director of the U-M's Museum of Paleontology.

Gingerich spends sixty to seventy hours a week on his work, which he considers as interesting as a hobby. He spends two months a year in one of the prettiest parts of Wyoming and often a month or two in Egypt or Pakistan. "My work has many rewards," he says.



GREGORY FOX

★ John Boyd: His models of wave motion help predict long-range weather trends.

One of the foremost experts on fluid flow, John Boyd, thirty-four, is internationally known for his work in meteorology and on the motion of certain ocean waves. Boyd's prediction and analysis of a long-wave length disturbance in the middle atmosphere was recently verified by the weather satellite Nimbus VII, and it promises to enhance meteorologists' understanding of many global weather phenomena.

When Boyd was growing up in Stoneham, Massachusetts, he often visited his engineer father's industrial laboratory. Boyd remembers being fascinated by the intricate equipment and the instruments with their bright flashing lights.

Born in 1951, Boyd attended the public schools of Stoneham, where his mother was a teacher. He went on to receive his B.S. and Ph.D. degrees in physics from Harvard. He held a postdoctoral fellowship at the National Center for Atmospheric Research in Boulder, Colorado, and joined the U-M Engineering faculty in 1977.

Originally trained as an upper atmospheric meteorologist, Boyd found there were oceanic counterparts to the phenomena he was studying in the upper atmosphere. His present work is concentrated in the area of Kelvin waves, a whole

class of ocean wave motions confined to latitudes close to the equator.

Scientists now believe that Kelvin waves in the equatorial ocean and similar conditions in the upper atmosphere are responsible for major weather changes. A better understanding of Kelvin waves could lead to better weather prediction, Boyd says.

Over the next several years, Boyd will be involved with a project of the National Oceanographic and Atmospheric Administration studying El Niño—a patch of warm ocean water in the equatorial Pacific that appears every five to seven years. El Niño was responsible for bizarre weather changes worldwide in 1982. Boyd will construct theoretical models which will then be compared to actual phenomena observed by NOAA instruments during the next appearance of El Niño. Under contract with the German publishing house Springer-Verlag, Boyd is currently working on a book on equatorial oceanography.

Boyd, who is single, enjoys playing basketball and writing science fiction. Eight of his short stories have been published in magazines and anthologies. A longtime sci-fi fan, he wrote his first story when he was ten years old.

Boyd says he works quite methodically, taking little vacation time. He gets up late—11 a.m. to noon, and works until 3 a.m., doing almost all of his research in a specially built office at home, where he has an IBM AT computer and access to the giant U-M computing facilities. These hours, he explains, are an outgrowth of his student days, when access to the university computer was possible only late at night.



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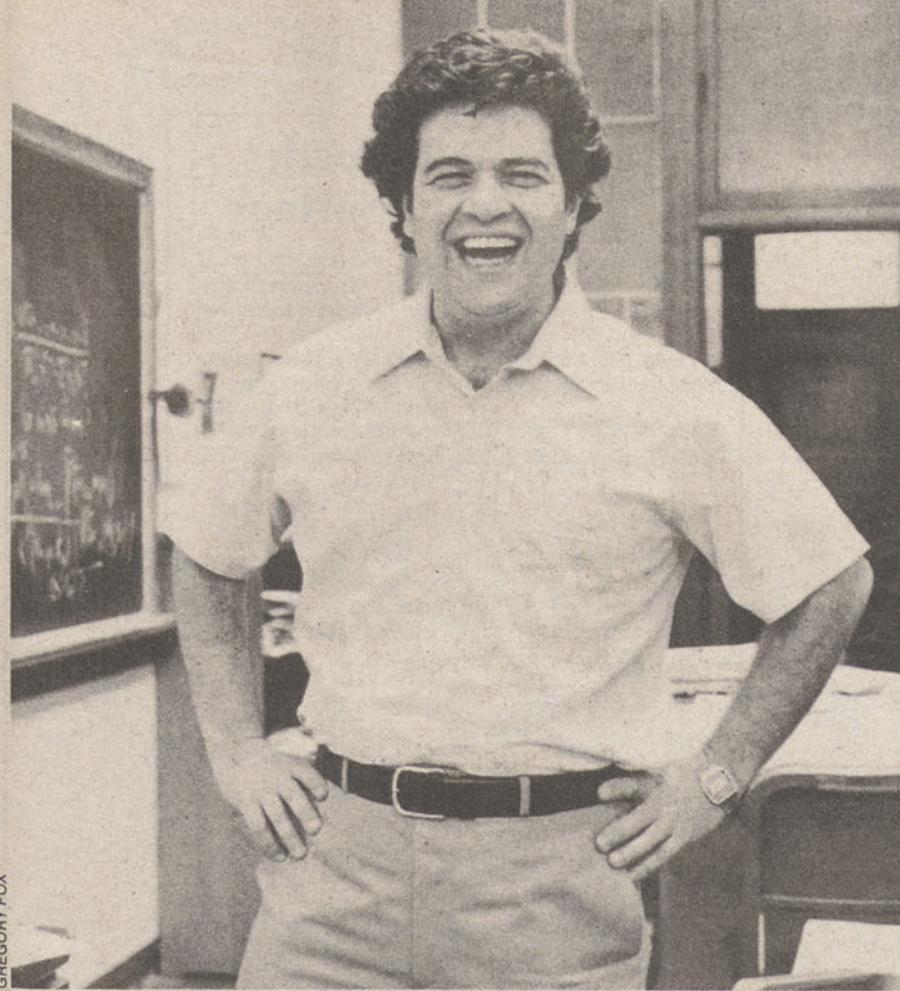
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GREGORY FOX

★ Mel Hochster: A mathematician of worldwide reputation.

In 1975, Mel Hochster solved a major problem in commutative algebra that had been a stumbling block in algebraic geometry for fifteen years. His solution opened new vistas in the area and solidified his reputation as one of the world's leading mathematicians.

Hochster has been interested in mathematics since he was eleven years old, when he found that he could solve all of the problems in his older sister's high school mathematics books. For his twelfth birthday, his sister Barbara, now chairman of the English department at Iona College, gave him a calculus text. When he was thirteen, he got a A in an advanced calculus course at Brooklyn College. From then on, he knew he wanted to be a mathematician.

Hochster was born on August 2, 1943, in the Flatbush section of Brooklyn, where his parents owned and operated a bakery. He was educated in Brooklyn public schools and attended Stuyvesant High School, one of three competitive science schools in the New York City system. In his senior year, Hochster finished second in the country in the Westinghouse Talent Contest. He graduated from Harvard in 1964 and earned a Ph.D. from Princeton in 1967. After teaching at the University of Minnesota, at Purdue, and at Aarhus University in Denmark, Hochster joined the U-M faculty in 1976.

Hochster works on commutative algebra, a field on the border between algebra and algebraic geometry. His work is virtually impossible for a lay person to

understand, but he says that, given an hour, he could adequately explain it to a group of mathematicians. Commutative algebra uses abstract systems called commutative rings to study solutions of families of equations. The solutions have a geometric structure, so that algebra and geometry interact. The word *commutative* implies that the order in which certain operations are done in the ring doesn't matter. For example, putting on your right glove and left glove are commutative operations, since the end result is independent of which is done first. Opening your garage door and backing your car out, on the other hand, are not.

In 1980, the American Mathematical Society recognized Hochster's outstanding work, awarding him the Cole Prize, an award given only once every five years for the best recent work done in algebra. Last year, Hochster was named to the newly established Raymond L. Wilder Professorship in the U-M's department of mathematics.

In addition to his research abilities, Hochster is considered an excellent teacher. Teaching is very important to him and something he greatly enjoys. His teaching career began early. During his senior year in high school, Hochster's calculus teacher suffered a heart attack and was unable to continue teaching. Hochster took over and taught the course for the rest of the term.

Outside of mathematics, Hochster enjoys spending time with his fourteen-year-old son, Michael, reading (science fiction, mysteries, thrillers, and poetry), doing cryptic crossword puzzles and word games, and seeing movies. When it comes to movies, Hochster says he will see most any film and has "absolutely no standards."

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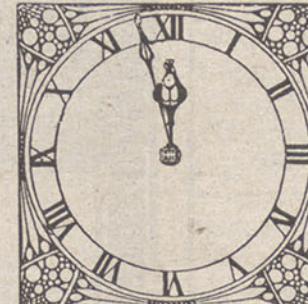
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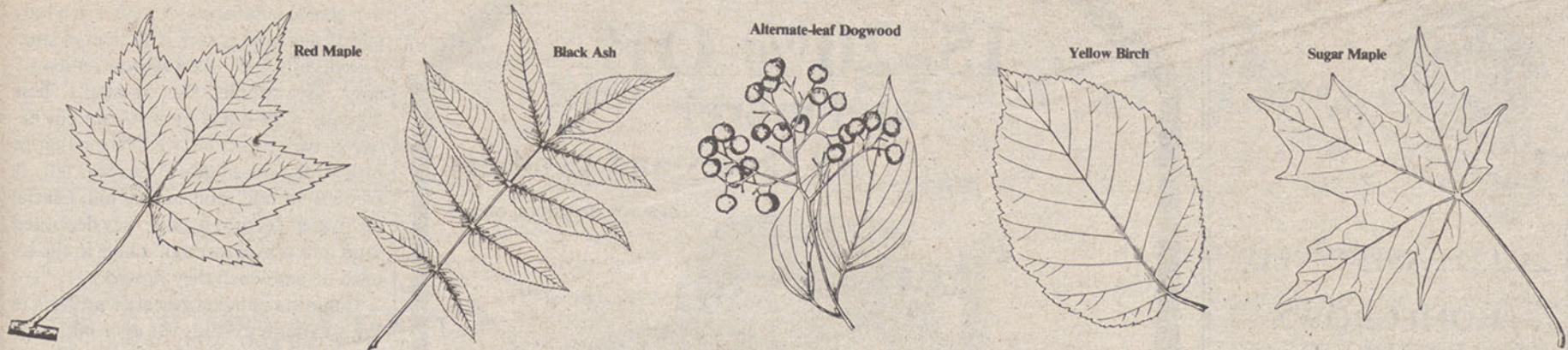
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A Michigan Sampler at PARK LYNDON

Its 200 acres include most Lower Peninsula habitats. The compact mix of wetlands and uplands makes for fall color that's unusually rich and long-lasting.

By Mary Hunt

On a map, Park Lyndon is unprepossessing. At two hundred acres, it wouldn't make a respectable farm by today's standards, even if it were suitable farmland. Yet the park contains "almost every habitat and feature of southern Michigan," says Washtenaw County Parks naturalist Matt Heumann. A short hike through the park opens up worlds that are completely foreign to most city dwellers.

Hikers descend from the upland oak-hickory woods along the road and parking areas, passing through old fields abandoned for forty years. The fields are now being reclaimed by masses of summer wildflowers, along with the young cherries and oaks that like the sun. Deer and grouse are sometimes seen here. There is even an occasional wild turkey, the successful result of a DNR project to reintroduce America's grandest game bird, which has been virtually extinct in Michigan since the 1860s.

Down farther still, past a zone of blackberries, hikers arrive at one of several kinds of wetlands. In South Lyndon, that wetland is a lily pond, Lake Genevieve, covered with three kinds of flowering water lilies. In North Lyndon, one trail enables hikers to cross right through part of Oak Island Bog in their Sunday shoes, thanks to a corduroy path. This bog is in bloom all summer and fall with wetland varieties of thistles, sunflowers, asters, and goldenrod. Another trail leads to Rat-



County Parks naturalist Matt Heumann's free Sunday-morning nature walks typically attract two dozen people of all ages, diverse nationalities, and many levels of botanical expertise. Here Heumann (left) looks on as Ellen Weatherbee (second from left), edible wild plants specialist at the Matthaei Botanical Gardens, looks up a specimen from Park Lyndon's old fields in a reference book.

tlesnake Fen, which has an unusual number of wildflower varieties. "In September and October it's like a Renoir flower painting as far as you can see," says Heumann.

Other worlds are more private. Bogs are remote and hard to reach—a hundred feet or more below the roads and trails we

usually traverse. Each bog is a mysterious world, wet and squishy, with its own distinctive and subtly wondrous combination of plants. They have lots of forms of lichens—tiny, inconspicuous plants (actually each lichen is a symbiotic combination of two plants, an alga and a fungus) that thrive under conditions of either ex-

treme moisture or extreme dryness. In bogs, lichens grow on branches and rotting logs, and on the marshy soil surface itself. To the naked eye they may seem to be uninteresting ground cover, but viewed under a simple hand lens, they are compellingly varied. "Some are like strange, twisted pieces of antique jewelry, or trees, or twisted castles, or Dr. Seuss-like creatures," Heumann enthuses. "They have such charming characters." (Hand lenses, which many naturalists routinely wear around their necks, can be bought at Ulrich's for \$4 and up.)

A fall color spectacle begins in mid September and lasts almost up to snowfall in Embury Swamp, a large area of varied wetlands extending from Island Lake to South Lake through Park Lyndon's northeast corner. The swamp is unusual for this area because it is a so-called "rich woods." Runoff deposited silt from surrounding hills, making this low area suitable for moisture-loving maples, beech, dogwood, and tulip trees. Along Embury Road, the mix of upland and wetland habitats accounts for an unusually rich and long-lasting color display, Heumann says. "There are the bright, vivid yellows of tamarack and aspen, purples from dogwood, bright red and orange from maples and sumac, then the purples and blues and pinks of fall wildflowers. The bittersweet is bright orange, and the hollies are bright red."

Elsewhere in Park Lyndon, hikers can see textbook illustrations of two distinc-



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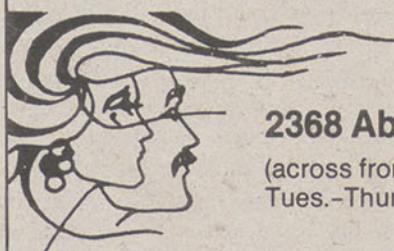


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PARK LYNDON *continued*

tive glacial landforms. An esker is a long pile of sand and gravel, with sides so steep it seems artificial, like a railroad embankment. (See stippled area on map.) These deposits were made by a stream cut between two banks of ice. When the ice melted, the raised gravel pile was left. A kame is an odd little conical hill. Glacial meltwaters formed it when they deposited sand and gravel through a hole in the ice mass across which they flowed.

Botanists conduct research projects in Park Lyndon to study the distribution of unusual plants there. Its fern population and variety of native orchids (ten in all) are especially noteworthy. Birdwatchers appreciate Park Lyndon's diversity, too. The forty-five-year-old pine plantation along the road to the South Lyndon cabin attracts owls, especially screech owls. Whippoorwills, unusual around here, like the open, sandy areas by bogs. Warblers, including the rare hybrid Brewster's Warbler, inhabit the second-growth areas along Lyndon's wetlands.

Ann Arbor landscape architect Genevieve Gillette, at eighty-seven a near legendary figure in Michigan conservation circles, spotted Park Lyndon as a choice natural area many years ago. With her characteristic persistence and political adroitness, she persuaded the DNR to lease the site to Washtenaw County for development as its first county park.

Now, with a fully developed trail system designed to introduce visitors to its varied habitats, Park Lyndon is a fine place "to get away without being far away," as Matt Heumann puts it. The frequent nature walks he leads through the park, free and open to the public, are designed to highlight changing seasons: buds, flowers, fruits and berries, fall colors, seeds, winter birds, lichens, animal tracks, and more.

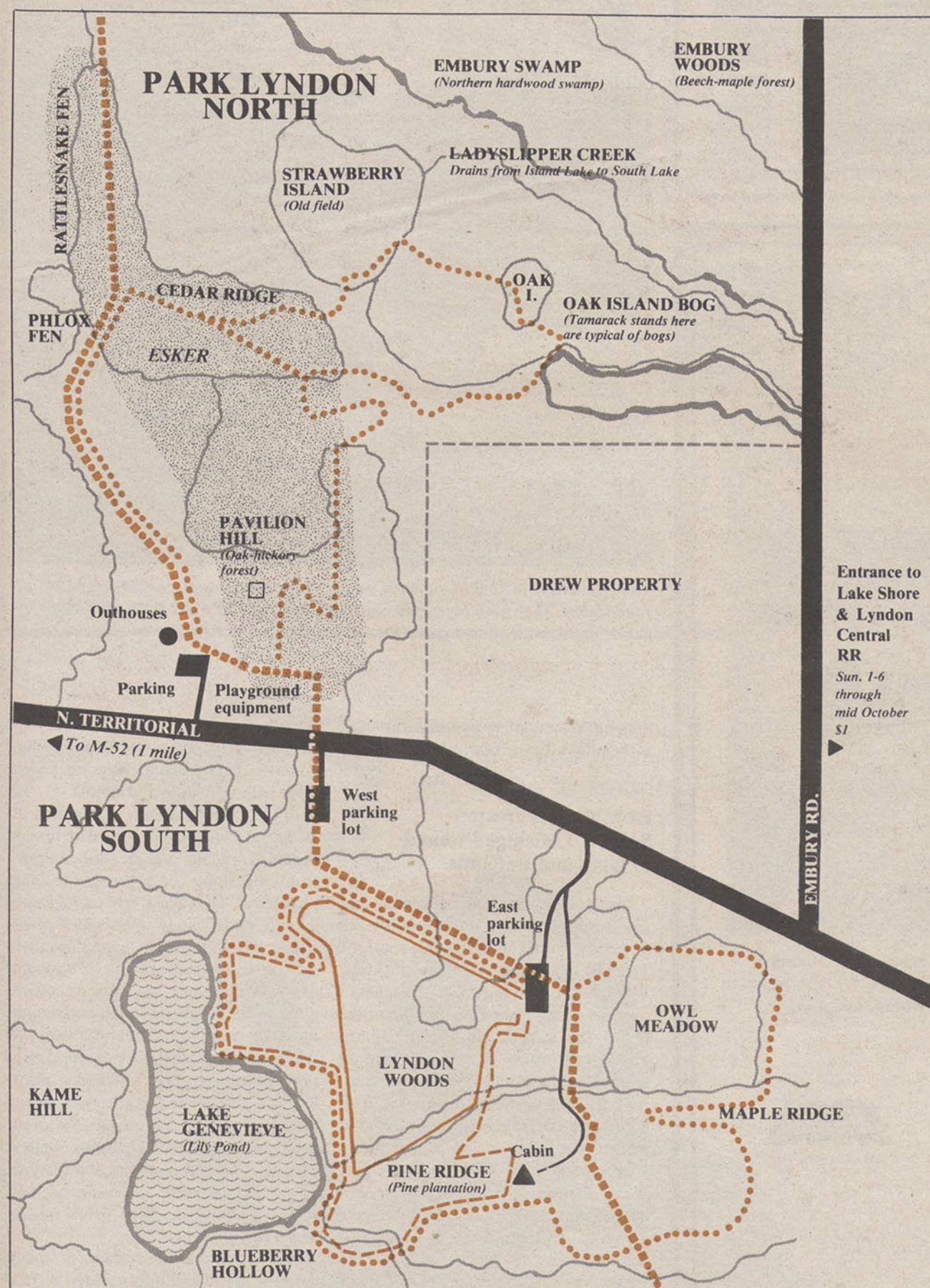
Visiting Park Lyndon

Park Lyndon, bisected by North Territorial Road one mile east of M-52, is the prime natural area of the Washtenaw County Parks and Recreation Commission's small parks system. It makes a variety of unusual natural habitats easily accessible via a series of short (1/2 to 1 mile) trails convenient to parking. Its tractor-width nature trails, laid out with gentler grades than hiking trails, are suitable for small children. Occasional benches offer scenic views. By the parking lot of Park Lyndon North are a picnic pavilion, picnic tables, outhouses, and a small playground.

Regularly scheduled Sunday morning nature walks highlight different aspects of Park Lyndon; consult the Observer Events calendar for dates of these popular walks, or keep informed with a free subscription to the *Washtenaw Naturalist*, an informative quarterly put out by the County Parks and written, edited, and illustrated by its versatile naturalist, Matt Heumann. To get on the list, call the Parks Commission at 994-2575.

Bulk collecting of berries, fruits, and mushrooms is not allowed at Park Ly-

Foot Trails in PARK LYNDON



Key to habitat locations

Note: Most of these habitats are common elsewhere in the Waterloo-Pinckney area, spread over a larger area. Place names within Park Lyndon are those assigned by County Parks naturalist Matt Heumann for internal reference among County Parks personnel.

Beech-maple forest. Found in low, moist areas throughout the Waterloo-Pinckney area and in Park Lyndon's Embury Woods. This is the climax forest in moist areas of rich soils in southern Michigan. (A climax forest is the culmination of a succession of stages in forest development. Left undisturbed, it will reproduce itself indefinitely.) The adaptable maple moves in first, ultimately to be overshadowed in places by the majestic, silver-barked beech. Tulip trees and flowering dogwood also occur here. These areas are the best for spring wildflowers. Embury Woods, in the park's northeast corner, is especially good for spring wildflowers and ferns. Twenty-two fern species have been found here.

Sphagnum bog. Occurs in a small patch by Kame Hill in Park Lyndon. Accessible only in winter. A thick, squishy, carpet-like sphagnum mat of clustered mossy rosettes covers these bogs. In northern Michigan, where sphagnum occurs on greater expanses than in the Waterloo-Pinckney area, the bogs are drained and the sphagnum is mined and sold as Canadian peat.

Oak-hickory forest. Southeast Michigan's climax forest on dry upland areas. Here it also includes cherry, sassafras, and some aspen. It occurs in Lyndon Woods and the park's other upland ridges.

Northern hardwood swamp. Occurs at Embury Swamp. A swamp is a forested area of permanently standing water. Tamaracks (a kind of deciduous conifer), black ash, yellow birch, and tulip trees thrive here if there is not too much water. So does poison sumac, a white-berried, shiny sumac and the only one that likes wet feet. Ten species of native Michigan orchids have been found here on the County Parks' annual orchid hunt.

Fen. The Phlox Fen is on North Lyndon's western edge. A fen is like a bog except that it is alkaline rather than acidic. It has some common bog plants, like bog birch and tamarack, along with some unusual plants that require alkaline conditions.

Bog. Bogs are wetland areas of varying degrees of acidity, featuring the adaptable leatherleaf shrub and, in acid areas, other members of the heath family, including blueberries. Also the home of poison sumac.

Lily pond. Lake Genevieve. Home to aquatic pondweeds (pickerel weed, arrowweed, and three types of water lilies) that flower in June/July.

Old fields. Strawberry Island and much of Park Lyndon's semi-open areas are former pastures and fields. These areas of poor, thin soil were last farmed here in 1940, and in the Thirties and Forties in much of the area. The first plants to succeed cultivated crops are those that can take the poor soils and strong sun: weeds and grasses, red cedar (also known as juniper), aspen, hawthorne, black cherry, and apples.

Pine plantations. White pine and Scotch pine, planted about 1940 by Lyndon's last private owner, form a stately alley of trees a foot and a half in diameter that lead from South Lyndon's east parking lot to the Lyndon cabin. Smaller trees have seeded from them.



Just east of Park Lyndon is the 1:5 scale Lakeshore and Lyndon Central Railroad, a miniature steam railroad that takes passengers on a short but delightful journey through typically knobby terrain, around a kettle-hole lake. The small hills dotted with cedars and the little lake seem to have been suitably miniaturized

especially to complement the project. Longtime resident and rail fan Don Drew completed the railroad as a retirement occupation in 1966. Open from 1 to 6 p.m. Sundays from the last Sunday in May to mid October. Fare: \$1 per passenger. Entrance on Embury Road just north of North Territorial.



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Lake Genevieve in South Lyndon is among the smaller of southeast Michigan's round lakes. They were formed about 10,000 years ago as water from the melting glacier deposited sand and gravel around ice chunks broken off as the glacier melted.

don, but browsing (eating while you walk) is permitted. Class trips are encouraged.

How glaciers created Southern Michigan's band of lakes and wetlands

Look at any map of Michigan, and you'll see numerous small round lakes stretching from the Irish Hills south of Jackson northeast through Jackson, Washtenaw, Livingston, and Oakland counties, past Pontiac and Bloomfield Hills. The larger-scale Huron-Clinton Metroparks map shows many more lakes. Handily situated near several major population centers, these lakes are a boon to pleasure-seekers, summer and winter. The lakes in the Park Lyndon area, northwest of Ann Arbor, are part of this pattern, with Lake Genevieve, a large lily pond, the only year-round lake within the park boundaries.

These lakes are part of a highly irregular landscape, a patchwork of small hills and low wetlands created by huge blocks of ice that broke off from the mass of the last glacier as it melted and drew back across Michigan into Canada. Geologists call this landscape "knob and kettle" terrain. Each lake was formed by an ice block that was stranded. Around these ice blocks, meltwaters from the main glacial mass deposited tons of sand and gravel gathered by the glacier. When

the ice blocks melted, the deposits were left as gravelly and sandy slopes leading down to small, round lakes that were filled with rainwater and runoff.

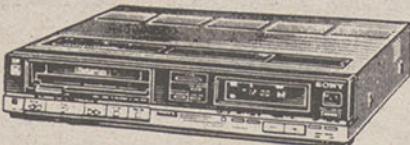
In the gradual process common to all lakes, the shallower lakes filled up first, as decayed organic matter washed down from the slopes or grew in the lakes themselves. The character of each filled-in lake depends largely upon which plants happened to establish themselves there first. Seeds and spores borne by birds and wind introduce new species to distant environments. If rosette-shaped sphagnum moss or coniferous tamarack trees get started, they can create their own acid soils, producing bogs where acid-loving plants like blueberries and cranberries thrive. Alkaline wetlands, known as fens, occur where calcium marl makes the soil chalky. They are host to an unusual variety of sweet-soil lovers such as swamp valerian, yellow stargrass, nodding lady's tresses, and fringe gentians.

In knob and kettle terrain, drainage patterns are mixed up—geologists refer to its "deranged drainage"—and one kettle hole can be quite isolated from another nearby. This isolation accounts for the great variety of ecosystems from pool to pool among wetlands in the same area. "Every bog I've seen is absolutely different," says Matt Heumann. "The plant species and the heights to which they grow are all different from one another."

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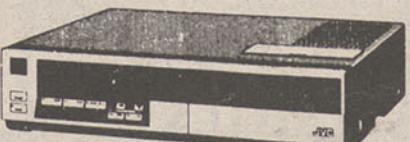
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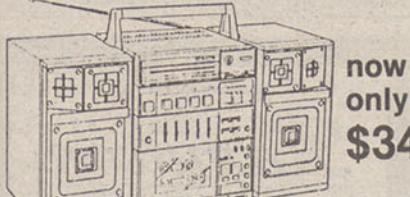
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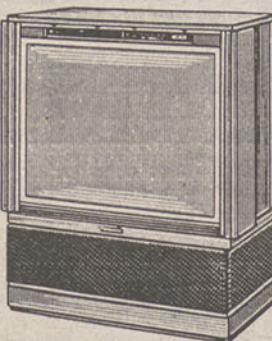


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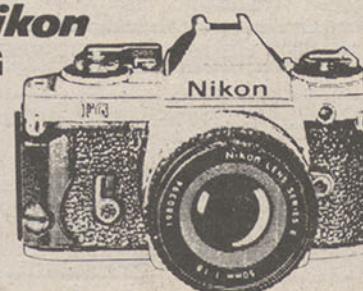


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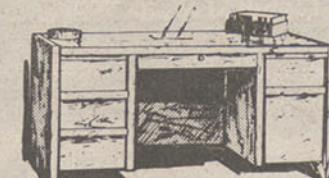


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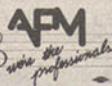
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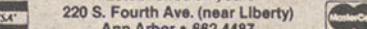
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Personals

SWF, 39, born-again Christian, slim, 5' 4", auburn hair, attractive with warm smile. Never married. Enjoys the arts, loves homemaking, hospitality, entrepreneurial ventures. Seeking born-again man who loves the Lord, who takes the initiative, wants Christian marriage, children. Box 2155, AA 48106.

SWM, college prof., youthful 42, handsome, unaffected, informal, with varied interests (music, backpacking, antiques . . .), seeks nonsmoking, self-sufficient SWF over 28, with a sense of humor. Astrological sign irrelevant. Reply to Box 331, 206 S. Main, AA 48104.

Autumn person, SWM, 37, is trim, reflective, occasionally attractive, gentle; enjoys movies, ethnic food, jazz/classical music, conversation, walks, laughs, hugs; avoids camping, neckties, dogs and cats; seeks the company of a trim, thoughtful, nonsmoking SWF to share interests and ideas. Box 3447, AA 48106.

SWM, 30s, good-looking and fit, seeks comparable woman who is adventurous, humorous, curious, and sensuous. If you like dancing in the dark or prefer to leave the lights on, write Box 3334, AA 48106.

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SWF, sailor, swimmer, recycler, ecologist, aesthetic, who likes classical and other music, antiques, reading. Seeks SM 33-43, semi-veggie or veggie, nonsmoker, non-user of drugs, who is nice, kind, considerate, happy, honest, communicative, tolerant, respectful, outdoorish, not partial to dogs, knows himself & what he wants, and who seeks a commitment. Box 7276, AA 48107.

Easygoing, sensitive, nonsmoking SWF 36, 5' 10", seeks SWM for friendship and/or more. Box 3011, AA 48106.

SWF, mid-20s, nonsmoker, cute, sense of humor; looking for that nice old-fashioned male (25-32) who is sensitive, tender, caring and fun to be with. Reply Box 344, 206 S. Main, AA 48106.

You be spontaneous & answer this ad & we'll be creative & plan a fun evening. We're 3 women, 31-44, with many interests. We'd like to meet men who like to dance, dine, laugh, & take long walks in the woods. Box 2733, AA 48103.

I make a very good waffle. SWM, 43, seeks to meet with SWF 25-40. Box 2815, AA 48106.

SWM, 27, having left difficult relationship wants to relax and make new friends. Mature nonsmoker and fit professional; likes to run, play tennis; enjoys music of all kinds and movies; learning to ski and returning to school, wants to meet woman with similar interests and attributes. Write Alan at 1634 E. Stadium.

DWM, 32 yrs. seeking SWF, 25-35 yrs. Object: companionship. Send photo/phone to Box 335, 206 S. Main, AA 48104.

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SWM, 34, 5' 11", skilled tradesman. Attractive, honest, hard-working. Enjoy movies, cooking, dining out, out of doors, conversation. Seeking SWF, 26 to 33, slim to med. build. For friendship and/or serious relationship. Phone & photo if possible. Box 337, 206 S. Main, AA 48104.

Corporate executive, SWM, 37, wants to meet that special Ann Arbor woman who refuses to settle for second best. If you enjoy travel, sports, and movies; have a sharp sense of humor; follow politics with a healthy dose of cynicism; feel good about yourself; and have not yet met someone who fully deserves your commitment, write to Box 313, Dearborn, MI 48121 and tell me about yourself.

DWM, 50s, seeking equal partner friend-ship or deeper relationship with younger lady who is positive in nature, loving, caring and intelligent. Inner beauty and depth are vital as is physical charm, self-respect, spirituality, and a quest to live life in its fullness. Please share your thoughts and beliefs with me by writing "Search-ing," Box 75, Dexter, MI 48130-0075.

SWM, 38, very romantic, honest, fit, with good sense of humor, and many eclectic interests; seeks friendship and romance from a nonsmoking, healthy, and understanding woman, 25-50, who likes the outdoors, arts, and travel. Only write if you are willing to meet. All answered. Reply Box 332, 206 S. Main, Ann Arbor 48104.

SWF 39 born-again believer in Jesus Christ; attractive with warm smile, 5' 4", slim, auburn hair. Never married. Loves homemaking, hospitality, enjoys the arts, music, etc. Happy. Seeking born-again man who loves the Lord, takes the initiative, wants marriage and children. Box 2155, AA 48106.

SF, fit and forty, seeks SM to share simple pleasures: sunny days, quiet conversations, music, kids, popcorn, movies. Box 342, 206 S. Main, AA 48104.

Odd duck seeks mate. Unencumbered man, 50, loves celtic and classical music, Shakespeare, sailing, and team sports. Needs athletic nonsmoking woman to share some of these things, tolerate others, and add a few of her own. Write to MP, Box 340, 206 S. Main, AA 48104.

Men's "Surviving Divorce" Group forming for divorced, divorcing, or separated men. Every other Thurs. eve, starting end of Oct. Facilitator: Gary Marsh, MSW. \$45/6 meetings or \$10 per meeting. For further information, call Ann Arbor Mediation Center, 663-1155.

SWM, 5' 11", good-looking, fit, nonsmoker. I like sports, movies, the outdoors. Seeking healthy, attractive woman (20-30) for relationship. Reply to DC, Box 336, 206 S. Main, AA 48104.

SWM, 29, desires marriage to a very lovely blonde, nonsmoking, classy Catholic lady, 5' 6" to 5' 8". SW, 1518 Dicken Dr., AA 48103.

Woman of many facets like a fine-cut emerald is interested in meeting a man who would appreciate a vivacious, attractive, transplanted Easterner, clefted yet enjoys Ann Arbor; a successful entrepreneurial professional who also knows how to play. It is important that this man be secure in himself, that he wishes to share adventures, thoughts, feelings, and that he understands persons have separate ambitions/goals. I am 42 and ageless with a passion for life, willing to meet male of whatever age who fits above description. My interests are numerous and I am willing to add more. Reply to Box 346, 206 S. Main, AA 48104.

Successful, somewhat shy GWM, 40, attractive, extensively travelled, adventuresome, seeks sharp, friendly, masculine male who wants to have fun and talk at night. Reply Box 13224, Toledo, Ohio 43613.

Bright, attractive, well-educated SWF professional, 33, would like to meet a hard-working, professionally established SWM who is thoughtful, intelligent and genuine. Reply to Box 333, 206 S. Main, AA 48104.

Vibrant, gifted, very attractive, feminine, articulate, playful, professional young woman (Jewish but you need not be) with depth & the capacity for commitment, is open to meeting SWM 30-38. Have you been putting your energy into building a profession & other dimensions of your life rather than forming a relationship with a life partner? Are you now ready to balance your life? I am, & I'd like to meet a male counterpart to share the beauty & culture of AA & the world. Reply Box 334, 206 S. Main, AA 48104. Photograph appreciated.

Attractive DWF, 5' 4", Sophia Loren "type," warm & vivacious, loves fine music, NY Times, jogging (non-marathon), travel, beaches. Is professionally secure, mid-40s, & seeks educated man (single/divorced/widowed, under 55) who's curious about the world, happy in work, loyal in friendships, 5' 10"+, to share affection, humor, commitment. Write Box 2821, AA 48106.

Politically liberal newcomer seeks fun-loving tour guide. I'm 36, a DWF, outgoing, warm w/ a great sense of humor. Want to check out this town w/ a like-minded man, 32-46, who doesn't think closeness is a disease. Box 345, 206 S. Main, AA 48104.



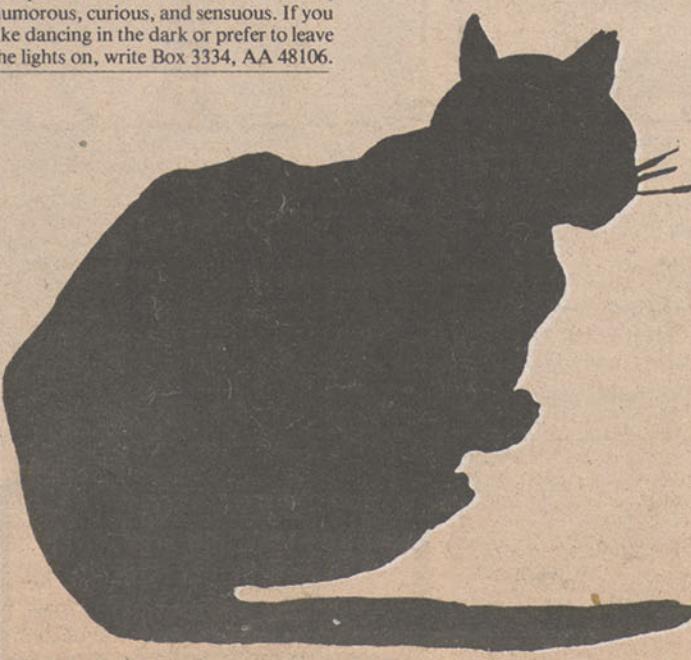
Born-again protestant SWF, 34, slim 5' 5" attractive blonde, successful professional with many interests, never married, seeking born-again protestant man who loves the Lord and wants a talented wife. Box 2155, AA 48106.

Are you a beautiful, intelligent, very slender, responsible, athletic lady, probably 18-30; who has no trouble attracting men, but isn't preoccupied with it; who is career and achievement oriented or knows how to be supportive of someone who is; who finds mediocrity boring; who places special emphasis on integrity and honesty? SWM, late 20s, successful professional artist, outstanding physical specimen, health and fitness oriented, would like to hear from you. No, I don't spend all my time in art galleries. My career is a personal adventure, not a scholarly obsession. I have a strong appreciation for the absurd, and like to play. I am disillusioned with "normal" relationships and ways of meeting women, and am departing from convention in the search for something extraordinary. Are you willing to challenge me and be challenged? If you'd like to exchange ideas, chew me out for having the audacity to go for what I want, or say "Ha ha, I know who you are," write me at Box 3228, AA 48106. Photo more than appreciated.

Travel (esp. Europe), active lifestyle, people, romance, the arts, children, good conversation are my loves. Intelligent, attractive, caring SWF, 26, seeks gregarious, affectionate, similar SM who's looking for commitment. Reply Box 339, 206 S. Main, AA 48104.

Ms. M Opus on the lookout for Mr. S(pcial) Opii to have profound talks, get tickled by ants, explore (no cliffs). Must be mature, smart, cute; 30s; no nicotine breath or junk food addict; and enjoy fast waddle at Gallup. Sincere. Box 3285, AA 48106.

SWM, young 47, 5' 8", professional, handsome, affectionate, open-minded, fine sense of humor, seeks warm-hearted, independent, attractive, slim, nonsmoking SWF under 42 who enjoys life. Please write to Box 3508, AA 48106.





DWF, mid-40s: quiet, sensitive, compassionate, home-loving. Enjoys music, drama, walks or drives, dining in or out. Wishes to meet nonsmoking S/DWM w/similar interests, integrity, sense of humor. Box 341, 206 S. Main, AA 48104.

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55-yr.-old European widow seeks companionship of 55-65-yr.-old gentleman. Please reply to Box 3181, AA 48106.

FTSM, 30s, professional. Possess all the attractive attributes & trendy interests listed in the other ads on this page, tho' I'm much too polite to say so. Love to meet a woman with a lot going for her. Box 6025, AA 48106-6025.

SWM, 32, attractive, fit, intelligent, caring professional. Enjoys varied activities, movies, music, sports. Also willing to cultivate new interests. Seeks friendship, romance, marriage, and family with compatible SWF. Box 343, 206 S. Main, AA 48104.

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SWM, 38, 5' 8", handsome, stylish spirit of adventure, positive attitudes. If you like social events and outdoor activities let's get together. Box 8292, AA 48107.

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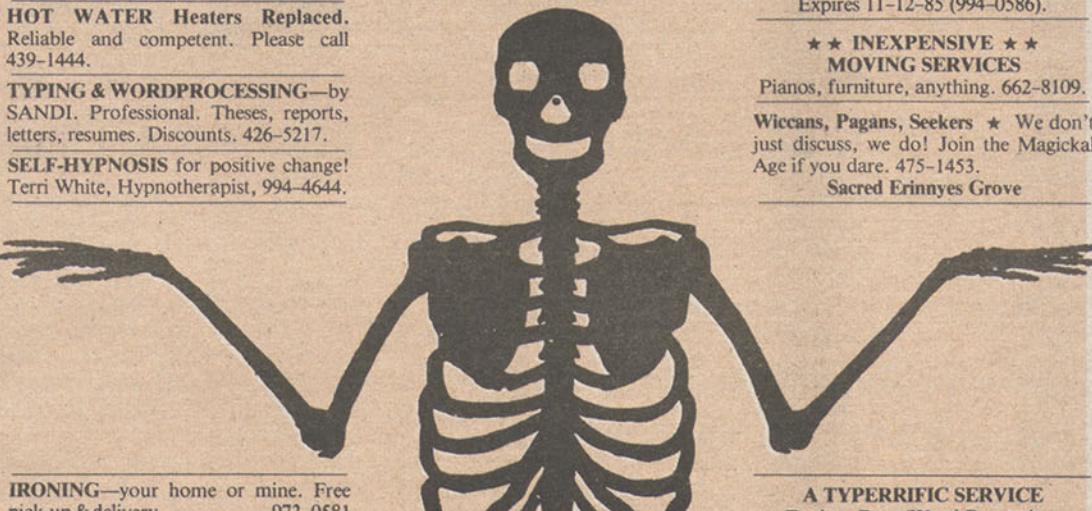
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Mon. & Wed. 6-8 p.m. Sat. 10:30 a.m.-12:30 p.m., Meditation Fri. 6-7 p.m. Vegetarian dinner Oct. 19th, 7 p.m. For information on registration, seminars, & cultural activities, call 769-4321, 205 E. Ann St., Ann Arbor.

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THE PICK OF THE FLICKS

By PATRICK MURPHY

See Events for complete film listings, price information, and film location abbreviations.

"The Makioka Sisters"

(Kon Ichikawa, 1983)
140 min., color, Japanese w/subtitles
Friday, October 4, Angell A, 8 p.m.

At seventy, Kon Ichikawa is a dean of Japanese film directors. This film, among the most recent in his prolific career, is a fascinating, colorful saga of the waning and waxing fortunes of four sisters of a wealthy, aristocratic family in the last days of prewar Japan. Some critics have called this film a Japanese *Gone With the Wind*, but Jane Austen's *Pride and Prejudice* is probably a more apt comparison. The film focuses on the sisters' efforts to cope with a changing society that is sweeping away the foundation of their traditional social position. Each sister copes with the challenge of the modern world in a different way. Their reactions range from doggedly preserving the traditional codes of behavior to abandoning the past for an increasing absorption of Western ideals and life-styles. Ichikawa skillfully orchestrates the harmonies and discords among these women, creating a film that is both a graceful elegy for the past and a perceptive description of the inevitable processes of social transformation.

"Blood Simple"

(Joel Coen, 1984)
96 min., color
Friday, October 4, MLB 4; 7 & 9 p.m.
(Ann Arbor Film Cooperative)

Although this first film for the director and his screenwriter brother was financed out of Minneapolis, it is pure Hollywood all the way. It has a James M. Cain type of plot about a tough-guy bar owner, his cheating wife, her boyfriend, and the sleazeball private eye hired to correct this situation with a little bit of first-degree murder. "Blood Simple" is made for the viewer who is nostalgic for the shadowy melodrama of the *film noir* genre, where light slants through venetian blinds into grimy rooms and across the faces of desperate characters. Joel Coen cannot resist injecting a touch of satire into his update of these stylistic clichés, but for the most part he plays it straight, demonstrating a real gift for the flashy visual histrionics that made the genre unique.

"Foreign Correspondent"

(Alfred Hitchcock, 1940)
125 min., b/w
Sunday, October 6, Nat. Sci., 8:45 p.m.
(Cinema II)

The plot line here is a first cousin to several others by Hitchcock. A young journalist is swept up into a tangle of international intrigue and espionage. He winds up chasing Nazis across half of Europe. But don't worry about the plot. Like any good magician, Hitchcock only uses the obvious as a means to set you up. "Foreign Correspondent" is a roller-coaster ride from one deliciously desperate situation to another. Among its memorable moments are the famous windmill sequence, a picture-perfect assassination, and an absolutely drenching airplane ride. As the journalist, Joel McCrea is a model of square-jawed determination and Laraine Day is as pretty as, well, Laraine Day. They are backed up by a four-star supporting cast that includes George Sanders, Edmund Gwenn, Herbert Marshall, and humorist Robert Benchley.

"Images"

(Robert Altman, 1972)
100 min., color
Tuesday, October 8, Angell A, 7 & 9 p.m.
(Cinema Guild)

This film inhabits the gray zone where fantasy and delusion mingle. "Images" is the story of a young married woman (Susannah York) whose inner fantasy life brims over into the real world. Soon she has trouble distinguishing whether her experiences are real or imagined. So, too, does the viewer, since director Altman molds the film around her distorted perceptions. Combining his own screenplay with cinematographer Vilmos Zsigmond's offbeat, strikingly beautiful landscapes and interiors, Altman creates a film that seduces you into the middle of its dreamy mood and then gradually transforms the dream into something resembling a nightmare.

"The Demon Pond"

(Masahiro Shinoda, 1979)
123 min., color, Japanese w/subtitles
Friday, October 11, Angell A, 8 p.m.

A bizarre, fantastic movie that mixes a potpourri of spectacular elements and winds up with something that is part fairy tale and part disaster epic. The story concerns a scholar who travels to the mountains of northern Japan in search of a mysterious body of water called the Demon Pond. In a drought-stricken area he meets a demure maiden named Yuri, who professes knowledge of this mystical spot. When she finally agrees to lead him there, a host of supernatural forces is unleashed. This contemporary folk tale, with its offbeat story and colossal special effects, has much to offer in its own right. In addition, it features one of Japan's most remarkable actors, Tamasaburo Bando, a female impersonator in the Kabuki tradition. Bando has established a huge following in Japan and is credited with rekindling interest in that ancient theatrical form. In this film he plays both the humble peasant girl Yuri, and the bold and colorful Princess Shrayuki, monarch of the Demon Pond.

"Secret Honor"

(Robert Altman, 1984)
90 min., color
Tuesday, October 15, Michigan, 7 & 9 p.m.
(Michigan Theater Foundation)

No American director of stature is more eclectic and more iconoclastic than Robert Altman ("M.A.S.H.," "McCabe and Mrs. Miller," "Nashville," "The Long Goodbye"). In an era dominated by megaproductions with budgets that rival the GNP of some countries, Altman has skillfully tacked against the wind. He has achieved a maximum of artistic freedom by exploiting the emerging distribution techniques of cable and videocassette and by hewing his production costs to the bone. "Secret Honor," which was filmed at Martha Cook dormitory while Altman was in residence at the university last year, is an excellent example of his recent work. It is an outrageous film, a one-man, one-room docudrama that attempts to peer into the mind of Richard Milhous Nixon. Scripted originally as a play by Donald Freed and Arnold M. Stone, this sultry portrait is energized by the actor, Phillip Baker Hall. It is a nonstop harangue, a morass of self-justification, accusation, prevarication, and self-pity. Stitched together by Altman's seamless camera work and editing, the film becomes more than simply a vengeful indictment of Nixon. It lambastes the insatiable lust



In a small but pivotal role, Marlene Dietrich is the star among the stars of "Witness for the Prosecution," Billy Wilder's witty and suspense-filled 1957 adaptation of Agatha Christie's play.

for power that rules those who lose sight of their goals and ideals. "Secret Honor" may deliver a savage caricature of the former President, but in its depiction of the tragic aftermath of his downfall, it also manages to evoke an eerie sympathy for the man.

"The Year of Living Dangerously"

(Peter Weir, 1983)
114 min., color
Tuesday, October 15, Angell A, 7 & 9:15 p.m.
(Cinema Guild)

An ambitious young reporter from Australia lands his first foreign assignment, in Indonesia just as that country lurches toward the violent coup that toppled Sukarno in the mid Sixties. Thwarted by official government sources, the journalist reaches out to find individuals who can help him discover what is happening behind the scenes. He finds help in the form of a beautiful woman who works at the British Embassy (Sigourney Weaver) and a diminutive Chinese photographer (Linda Hunt plays him in an Oscar-winning performance.) This adventure drama has the realistic tension and excitement of a Costa-Gavras political thriller like "Z" or "Missing," but Weir is less concerned with politics than with the human and cultural turmoil set off by political upheaval. He makes you feel the manic excitement and paranoia that follow in the wake of the marching soldiers, and provides insight into the motivation behind extreme political acts.

"The Earrings of Madame de"

(Max Ophuls, 1953)
105 min., b/w, French w/subtitles
Tuesday, October 15, MLB 3; 8:45 p.m.
(Ann Arbor Film Cooperative)

This French film about love and betrayal among the aristocracy is regarded as a classic. It is a romantic tragedy mounted in a film of nearly operatic splendor. The story concerns a distinguished general and his beautiful wife. At the core of everything is a set of diamond earrings, which at first symbolize love but are later transformed into evidence of deception. As you might expect in such a Gallic allegory, the principals are victims, not only of their own passions, but also of the inscrutable turns of fate which befall them. Cinematically, this film is remarkable for the fluidly mobile camera work of director Ophuls, which generates a rhythmic, nearly hypnotic atmosphere as it follows the characters in their elegant world. But the style also underscores the inherent impermanence of all this grandeur, and its ultimate vulnerability to something as fickle as the human heart.

"Witness for the Prosecution"

(Billy Wilder, 1957)
114 min., b/w
Saturday, October 19, Nat. Sci., 7:30 p.m.
(Alternative Action)

Try this if you are in the mood for a top-drawer suspense film, but a little tired of Hitchcock. Billy Wilder ("Sunset Boulevard," "Some Like It Hot," "Double Indemnity") executes this clever courtroom drama drawn from an Agatha Christie yarn. The plot involves an ailing but august barrister (Charles Laughton) who blusters his way past his nurse (Elsa Lanchester) in order to defend a likable young chap (Tyrone Power) accused of murder. It all starts simply enough, but this story is rigged with more trapdoors than a carnival fun house. Laughton pontificates marvelously from the bench, but he is never far from being upstaged by Lanchester—or by Marlene Dietrich. As the scheming wife of the defendant, she nearly walks away with the film.

"Under the Volcano"

(John Huston, 1954)
109 min., color
Monday, October 28, Michigan, 7 & 9 p.m.
(Michigan Theater Foundation)

Adapted from Malcolm Lowry's novel of the same name, "Under the Volcano" is a brooding, restless film about an egotistical British consul who is marooned in Mexico, estranged from his wife, and possessed by a reckless, self-destructive alcoholism. Lowry wrote his book in the late Thirties, as the world drifted inexorably toward war, and he seems to have wanted to fashion a character whose flirtation with suicide mirrored the world around him. As the consul, Albert Finney delivers a tour de force performance, a stunningly passionate portrayal of a sensitive, intelligent man who has gone half mad with drink. Finney mingles kindness and cruelty, infantile selfishness and unaffected generosity, sparkling humor and pitiless despair. Director Huston, who has made some of his best films in Mexico, seems to understand intuitively how to use this locale to underline and counterpoint the story's major action. Performances by Anthony Andrews and Jacqueline Bisset are also excellent.

Also Recommended: "The Caine Mutiny" Friday, October 4, Nat. Sci., 7:30 p.m. "Mr. Deeds Goes To Town" Saturday, October 5, Nat. Sci., 9:30 p.m. "The Falcon and the Snowman" Saturday, October 12, Michigan, 9:15 p.m. "Muddy River" (Japanese Festival) Friday, October 18, Angell A, 8 p.m. "The Go Masters" (Japanese Festival) Friday, October 25, Angell A, 8 p.m.

Fall 1985

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AND SALE



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Sunday, November 3, 1985

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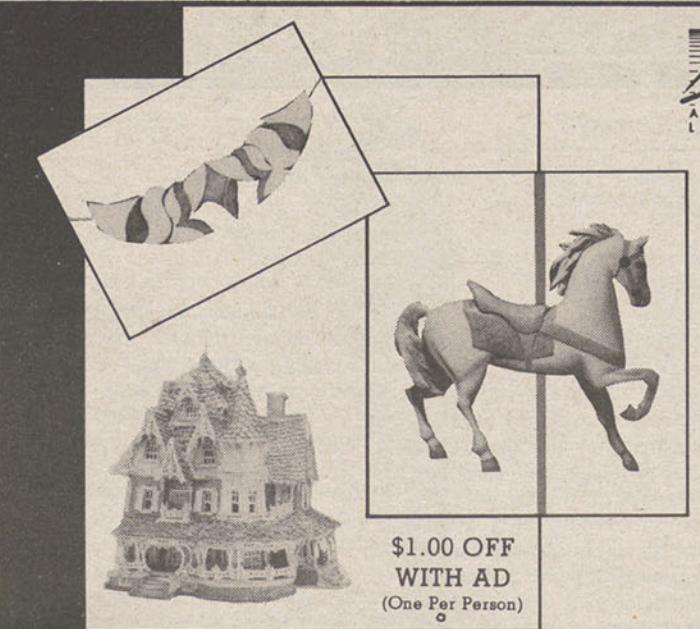
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The New Lotus Gallery



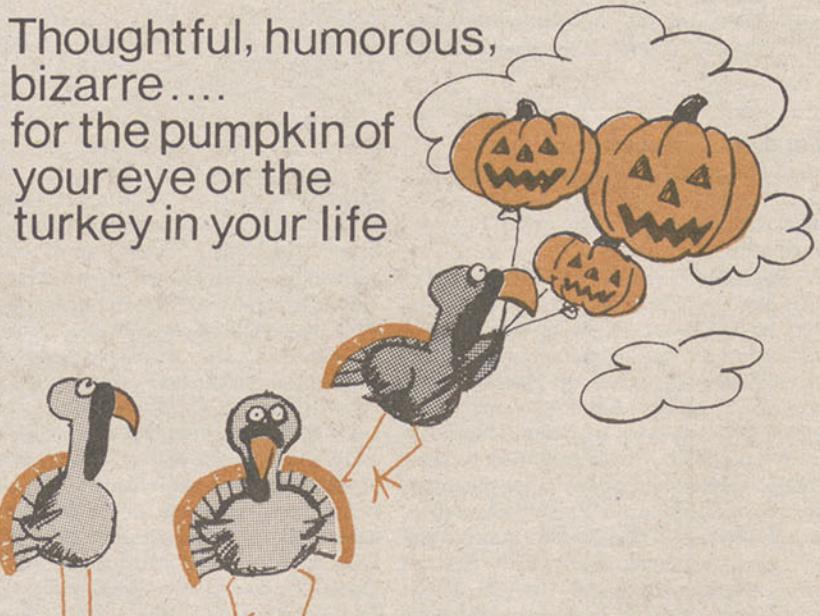
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GALLERIES & EXHIBITS

By JOHN HINCHEY

ALICE SIMSAR GALLERY. September 20-October 30: **Gallery Artists: New Works.** Lithographs and prints by Garo Antreasian, laminated acrylic sculpture by Vasa, and mixed media collages using handmade paper by Allen Stavitsky. Hours: Tues.-Sat. 10 a.m.-5 p.m. 301 N. Main. 665-4883.

ANN ARBOR ART ASSOCIATION. September 26-October 21: **External Faith, Interior View.** Brightly colored abstract oil paintings exploring spiritual themes and visions by local artist Yolanda Sharpe. October 24-November 18: **Brian Myers and Mark Sisson.** Large scale surrealist paintings, often treating the subject of nuclear energy, by Ann Arborite Myers, and monoprints depicting human rights violations in South and Central America by Sisson, an Ann Arbor native who teaches art at the University of Wisconsin. Hours: Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m. 117 W. Liberty. 994-8004.

ANN ARBOR HANDS-ON MUSEUM. In addition to regular exhibits, every Sat. (3 & 5 p.m.) and Sun. (3 p.m.) in October, hands-on demonstrations exploring the nature of fire. Hours: Tues.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m. Morning group visits by appointment only. Admission: adults, \$2; children, students, & seniors, \$1; families, \$5. Annual memberships: \$25 per family. 219 E. Huron (entrance on N. Fifth Ave.). 995-5439.

ART CONTINUUM GALLERY. October 8-31: **Jean Amick.** Pastel paintings by this local artist. Artist's reception: October 11, 6-9 p.m. Hours: Tues. 2-6 p.m., and by appointment. 1777 W. Michigan Ave. at Ellsworth, Ypsilanti. 482-3057.

ART DECO DESIGN STUDIO. All month: **English Art Pottery.** Includes works from the Shelley Potteries and "Bizarre" ware by Clarice Cliff. Also, a cantilevered glass coffee table by Pietro Chiesa and chairs by Heywood Wakefield. Hours: Tues.-Sat. 10:30 a.m.-4:30 p.m. 217 N. Fifth Ave. 668-7841.



Gretchen Goss's enameled wall pieces can be seen at the Pelletier Gallery, Oct. 11-Nov. 4.

ARTFUL EXCHANGE GALLERY. All month: Features several works by Albert Mullen, the late U-M art professor whose retrospective is showing at the U-M Museum of Art and Slusser Gallery. Hours: Wed.-Sat. 10 a.m.-5 p.m. 418 Detroit St. 761-2287.

BENTLEY HISTORICAL LIBRARY. September 3-December 15: **Michigan: Promise and Performance.** Eighty-five items drawn from the library's major collections illustrating Michigan's natural resources, economy, politics, and people. Hours: Mon.-Fri. 8:30 a.m.-5 p.m. 1150 Beal Ave., North Campus. 764-3482.

CLARE SPITLER WORKS OF ART. September 8-October 15: **A. Joseph Barrish, S.M.** Collages, watercolors, and prints by this nationally exhibited Marianist Brother who teaches at the University of Dayton. October 20-December 3: **James Louis: "Everyday Demons."** Figurative oil paintings and drawings in both oil pastel and carbon fusion, a technique derived from photocopier technology. Artist's reception: October 20, 3-6 p.m. Hours: Tues. 2-6 p.m., and by appointment. 2007 Pauline Ct. 662-8914.



Ken Pokorny's photographs are on exhibit at the Kerrytown Concert House, along with works by other Latent Image Gallery artists, Oct. 18-Nov. 29.

THE CLAY GALLERY: A COLLECTIVE. All month: **Ceramics for the Student.** Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m. 8 Nickels Arcade. 662-7927.

WILLIAM L. CLEMENTS LIBRARY. September 3-November 30: **Mackinaw, 1634-1887: Furs, Forts, and Fudge.** Drawings, maps, and other documents illustrating the history of Mackinaw from its discovery by 17th-century French explorers through its development as a tourist mecca in the 19th century. Hours: Mon.-Fri. 10:30 a.m.-noon & 1-5 p.m. S. University at Tappan. 764-2347.

COBBLESTONE FARM. October 5-27: **My Heart, My Home: An Exhibition of 19th-Century Women's Work.** Demonstrations of needlework, cooking, rughooking, and other examples of women's work in the Victorian era. Also, guided tours of the restored 1844 Ticknor-Campbell Farmhouse. Hours: Sat.-Sun. noon-5 p.m. 2781 Packard Rd. Admission: \$1.50 (seniors & youth ages 3-17, \$1.75; children under 3, free). 994-2928.

ESKIMO ART. September 14-October 23: **Ancient Meeting: Prints of Kiakshuk.** Thirty-four old and rare stonecuts, stencils, and engravings by this well-known Cape Dorset shaman who died in 1966 at the age of 80. Hours: Tues., Wed., & Fri. 10 a.m.-2 p.m.; appointments easily arranged. Suite 202, 527 E. Liberty. 665-9663, 769-8424.

U-M EXHIBIT MUSEUM. Hours: Mon.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m. 1109 Geddes Ave. at N. University. 764-0478.

FORD GALLERY. October 2-25: **Michigan Watercolor Society.** Traveling show of forty-three works displayed in the MWS's 39th Annual Exhibition in Midland last spring. Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat. 10 a.m.-2 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

GALERIE JACQUES. October 19-November 30: **Rene Lubarow.** Recent etchings, along with a few oils and watercolors, by this contemporary Parisian artist. Artist's reception: October 19-20, 3-6 p.m. Hours: By appointment. 616 Wesley. 665-9889.

HATCHER LIBRARY RARE BOOK ROOM. September 3-October 19: **Piety and Paideia on the Michigan Frontier, 1798-1832.** Selections from the extensive library of Gabriel Richard, the Catholic priest who was one of the founders of the U-M. October 21-November 27: **The Great Depression: Radical Responses.** Books, pamphlets, posters, and periodicals from the U-M's renowned Labadie Collection of social protest materials tracing the turbulent response to the Depression. Includes

materials related to the rise of militant labor and the American Left, populist demagogues such as Huey Long and Father Coughlin, proletarian literature, agitprop, and activist theater. Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon. 711 Harlan Hatcher Graduate Library. 764-9377.

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY. September 12-December 22: **Image and Artifact: Ancient Art from the Detroit Institute of Art.** Includes Roman and Etruscan Art and artifacts from Greece, Egypt, and the ancient Near East. Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat.-Sun. 1-4 p.m. 434 S. State. 764-9304.

KERRYTOWN CONCERT HOUSE. October 18-November 29: **Latent Image Gallery.** First "around town" exhibit of this gallery formerly located on Liberty St. Includes photographs by Don Pennington, Nancy Wolfe, Keit Matz, Mark Namatevs, Ken Pokorny, Steve Landes, Robert Combs, James Morse, and Jens Zorn. Artists' reception: October 18, 5-7 p.m. Hours: Mon.-Fri. 11 a.m.-2 p.m.; Sat.-Sun. 1-3 p.m.; and by appointment. 415 N. Fourth Ave. 769-2999.

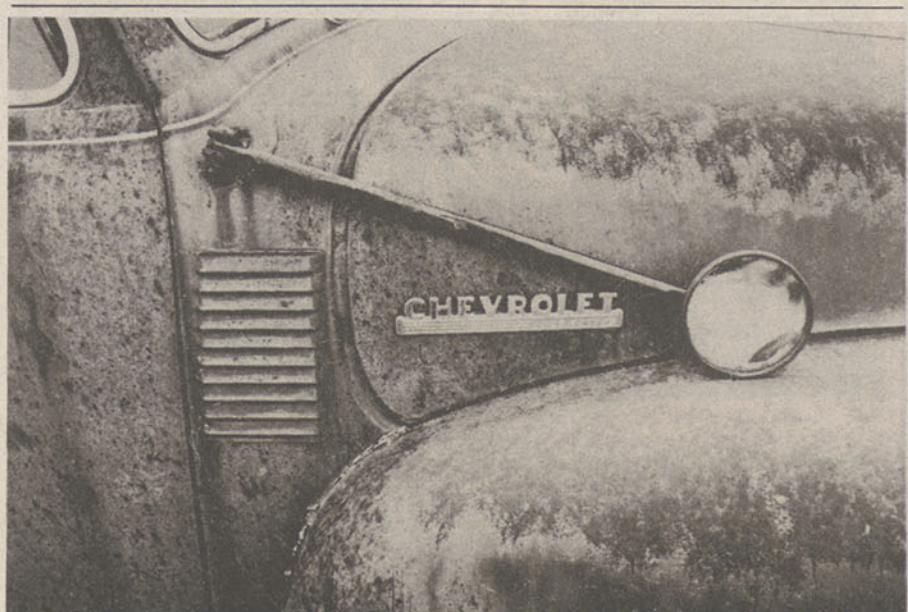
LOTUS GALLERY. Hours: Tues.-Sat. 11 a.m.-6 p.m. 119 E. Liberty. 665-6322.

U-M MATTHAEI BOTANICAL GARDENS. Hours: Daily 10 a.m.-4:30 p.m. 1800 N. Dixboro Rd. 764-1168.

U-M MUSEUM OF ART. August 30-October 19: **Al Mullen: A Drawing Retrospective.** Drawings in a variety of media by Al Mullen, a popular U-M art professor for thirty years until his death in 1983. The exhibit ranges from early, finely detailed pen studies on literary and religious themes to delicately colored crayon landscapes. October 8-November 10: **Woodland Great Lakes Indian Sculpture.** Thirty pieces by 19th- and 20th-century Indian artists, including zoomorphic and figural sculpture, and pipes, feast bowls, and clubs based on utilitarian and ritual forms. Hours: Tues.-Fri. 10 a.m.-4 p.m.; Sat.-Sun. 1-5 p.m. S. State at S. University. 763-1231.

NORTH CAMPUS COMMONS. October 7-November 1: **Lawrence Singer.** Pastel and mixed media pastel paintings, both abstract and representational, by this Detroit artist who is also a composer and oboist. Hours: Mon.-Fri. 7:30 a.m.-5 p.m. Bonisteel at Murfin, North Campus. 764-7544.

PELLETIER GALLERY. October 11-November 4: **Cibachrome photographs by David Capps, enamel wall pieces by Gretchen Goss, clay sculpture by Tom Phardel, and reliquary assemblages by**



David Capp's cibachrome photographs, including "Chevy Loadmaster," are among the works on display at the Pelletier Gallery, Oct. 11-Nov. 4.

Sharon Que. Opening reception: October 11, 7:30-10 p.m. Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. noon-5 p.m. 213 1/2 S. Main. 761-5305.

RACKHAM GALLERIES. September 16-October 11: **Ann Arbor Women Painters: 34th Annual Exhibition.** Hours: Mon.-Fri. 9 a.m.-6 p.m.; Sat. 10 a.m.-3 p.m. Rackham Bldg., 915 E. Washington. 764-8572.

SELO/SHEVEL GALLERY. All month: **Handmade Clothing.** Works by prominent artists from around the U.S., including knit silk sweaters and dresses, cashmere coats and capes, and a variety of scarves and jackets. Hours: Mon.-Sat. 10 a.m.-6 p.m. 329 S. Main. 761-6263.

SIXTEEN HANDS. September 20-October 12: **Contemporary Woodwork.** Exhibit of a wide variety of techniques and fresh approaches by local and national artists, including turned vessels and containers by Tom Clark, Fred Bishop, Michael Foster, and David Fry; furniture by Pat Thurkow, Carter Blocksma, Michael Creed, and John Rocus; decorative fans by R.J. Casey; marquetry by Wild Fawn Woodcraft; kalimbas by Lucinda Ellison; jewelry by Jan Kaulins; and sculpture by Michael Chinn. October 12-November 13: **New Artists.** Pastel painted weavings by Lynn Thor and pastel porcelain functional ceramics by Lydia Yin. Hours: Mon.-Thurs. 11 a.m.-6 p.m.; Fri. 11 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m. 119 W. Washington. 761-1110.

SLUSSER GALLERY. September 27-October 22: **Great Lakes Woodland Artists.** Works by three painters and two sculptors, all of whom are contemporary native American artists from the Great Lakes area. September 27-October 22: **Women of Sweet Grass, Cedar, and Sage.** Crafts, paintings, and works on paper by contemporary native American women artists. September 27-October 22: **Early American Photographs from the Collection of John Fergus-Jean.** Turn-of-the-century art photography by Alfred Stieglitz, Gertrude Kasebier, Paul Strand, Clarence White, and others. October 25-November 15: **B.J. Bennett, Claire Hammerhock, and James Piscott.** Works by the top three winners in last year's Alumni Art Annual, including handmade-paper wall hangings by Bennett, photographs by Hammerhock, and paintings and prints by Piscott. Hours: Mon.-Fri. 9 a.m.-5 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764-0397.

WEST SIDE BOOK SHOP. All month: **Edward Curtis.** Photographic prints, mostly portraits, of more than eighty American Indian tribes taken by this great turn-of-the-century American photographer. Hours: Mon.-Sat. 11 a.m.-6 p.m. 113 W. Liberty. 995-1891.

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By JOHN HINCHY

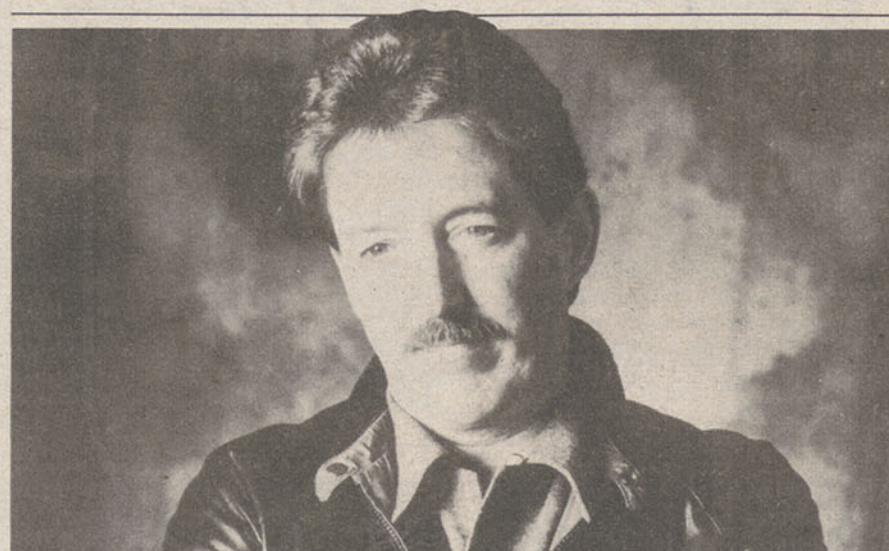
These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the V.A. Hospital. Jazz jam sessions on Thursdays and dance bands on the weekends. Large dance floor, cover (Fri.-Sat. only). **OCT. 3: Jazz & Jam Session.** Two sets by the host band followed by a jam session. This week's host band is the **Reed Anderson Quartet**, a jazz ensemble featuring keyboardist Harvey Reed, guitarist Marc Anderson, bassist Bruce Dondero, and drummer Carl Dietrich. **OCT. 4: Stratos.** Top-40 quintet from Detroit featuring female vocalist Paula Sauls. **OCT 5: DJ** with dance records. **OCT. 10: Jazz & Jam Session.** See above. This week's host: the **Louis Johnson Group**, a Detroit jazz ensemble led by sax player Johnson. **OCT. 11-12: Glass.** Popular six-piece top-40 party and show band from Detroit featuring three different lead vocalists, Debbie Peterson, Edgar Martin, and Edmund Glass. **OCT. 17: Jazz & Jam Session.** See above. This week's host: the **Jerome Perry Quartet**, a smooth jazz dance band led by tenor sax player Perry. **OCT. 18-19: Glass.** See above. **OCT. 23: Reggae Dance Party.** With a DJ from Uni-Trax in Ypsilanti. **OCT. 24: Jazz & Jam Session.** See above. This week's host: **Bugs Beddow Group**, a popular, bluesy jazz fusion band from Detroit led by trumpeter/flutist Beddow. **OCT. 25-26: Glass.** See above. **OCT. 30: Reggae Dance Party.** See above. **OCT. 31: Glass.** See above. Halloween party.

THE ARK, 637½ S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually \$7), no dancing. Discounts (usually \$1) on cover for members (\$15/year; families: \$25/year). All shows begin at 8 p.m. unless otherwise noted. **OCT. 1: Gabriel Yacoub.** An eclectic French folksinger and guitarist with an enthusiastic American following. Yacoub is the founder and leader of the group Malicorne, which has been compared to such English groups as Fairport Convention and Steeleye Span. He has a liquid, reedy voice, and his brilliant guitar work features rich contrapuntal lines and a classical technique which, sounded on steel strings, gives his instrument the fullness of a harpsichord. **OCT. 2: Open Mike.** All acoustic performers invited. The first twelve acts to sign up beginning at 7:30 p.m. get to perform. The most talented and popular Open Mike night performers are offered their own evening at The Ark. \$1; members & performers, free. **OCT. 3: Bim.** Canadian artist known for his original songs, his accomplished guitar work, and his powerfully emotive singing. **OCT. 5-6: Jim Post.** Lively, versatile folksinger with a lunatic sense of humor. An Ark favorite. **OCT. 7: Saline Big Band.** Music from the swing era. Proceeds to help finance a handicap access elevator at The Ark. **OCT. 8: Rosalie Sorrels.** See Events. **OCT. 9: Open Mike.** See above. **OCT. 10-13: Duck's Breath Mystery Theater.** See Events. 8 p.m. (Thurs. & Sun.); 7:30 & 10 p.m. (Fri. & Sat.). **OCT. 15: Hamish Imlach.** Billed as "Scotland's greatest folk hero," Imlach is making his first American tour. A vast man with a vast repertoire accumulated over 20 years of performing, he is a very entertaining, sometimes bawdy, performer and a tirelessly witty raconteur. **OCT. 16: Open Mike.** See above. **OCT. 17: Fred Small.** Inspiring political songwriter/activist in the Woody Guthrie tradition. A U-M law school graduate. **OCT. 18: Kate Clinton.** See Events. 7:30 & 10 p.m. **OCT. 19: Leo Kottke.** See Events. 7:30 & 10 p.m. **OCT. 20: Eric Anderson.** An influential songwriter spawned by the 60s folk boom whose best compositions have become standards, including "Thirsty Boots," "Violets of Dawn," and "Blue River." **OCT. 22: Patrick Sky.** Another veteran singer/songwriter whose roots are in the 60s folk revival, Sky is also known as a fine guitarist and pipes player and a teller of horrible stories. **OCT. 24: Rare Air.** Traditional music of Scotland, Brittany, and Ireland by four Canadians who play bagpipes, guitars, cittern, bombardes, peacockes, and other instruments. **OCT. 25: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969 when



The legendary Paul Butterfield brings his bluesy rock band to The Blind Pig for two shows, Oct. 1.

they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. **OCT. 26: June Millington.** See Events. **OCT. 27: Dave Van Ronk.** See Events. **OCT. 30: Martin Carthy and John Kirkpatrick.** One of the most commanding figures on the English folk scene, Carthy commands a vast repertoire of songs, and is also a masterful guitarist whose style has been copied by a generation of guitarists. He is teamed tonight with another virtuoso instrumentalist, Kirkpatrick, who plays a whole range of accordions, melodeons, and concertinas. **OCT. 31: O.J. Anderson.** Special Halloween performance by Ann Arbor's outrageously antic "talking mime."

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Fri.-Sat. Cover, dancing. **OCT. 2: Alexander Zonjic.** Jazz ensemble led by this prominent Detroit jazz flutist who has recorded with Earl Klugh and Bob James. Zonjic is one of the owners of Alexander's, a Detroit jazz club. **OCT. 4-5: Lyman Woodard Organization.** Very popular and influential Detroit jazz ensemble led by organist Woodard. **OCT. 11: Night Shift.** Blues band from Jackson. **OCT. 12: Tracy Lee and the Leonards.** See Blind Pig. **OCT. 18: Peter "Madcat" Ruth.** As versatile and riveting a harmonica virtuoso as you'll ever hear, Madcat's music blends folk, blues, jazz, and rock 'n' roll. His repertoire includes all those songs you can't remember not knowing, from "Shortnin' Bread" and "Goin' Fishing" to "Sweet Home Chicago" and "St. James Infirmary" (which he has rewritten as "University Hospital Blues"), along with several fine originals. **OCT. 19: Honeyboy.** Elmore James-style blues and R&B quintet from Detroit features Gary "Daddy" Churchill on sax and Rip James on vocals and Hammond organ. **OCT. 25: Juanita McCray and Her Motor City Beat.** See Mr. Flood's. **OCT. 30: Alexander Zonjic Quartet.** See above. **OCT. 31: Halloween Party.** Band to be announced.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club owned by prominent jazz bassist Ron Brooks. Cover (Fri.-Sat. only), no dancing. **OCT. 1: Larry Nozero Quartet.** Jazz quartet led by Detroit sax player Nozero. **OCT. 2-3: Ron Brooks Trio.** One of the state's finest jazz bassists, club owner Brooks is joined by Bob Elliott on drums and Gary Shunk on piano. **OCT. 4-6: Betty Joplin.** Jazz singer from Lansing with a voice somewhere between Aretha Franklin and Natalie Cole and a repertoire that blends Sarah Vaughn and Nancy Wilson. Backed by a jazz trio. **OCT. 7:** To be announced. **OCT. 8: Sherman Mitchell.** Jazz ensemble led by Mitchell, the trombonist, flutist, and oboist from Flint who has been a longtime favorite at the Sunday night jam sessions at the Del-Rio. **OCT. 9-10: Ron Brooks Trio.** See above. **OCT. 11-13: Dave Weatherwax.** Jazz ensemble led by former Checkers pianist Weatherwax and featuring vocalist Koke McKesson, who won this year's WEMU jazz vocalist competition. **OCT. 14: Paul Vornhagen & Friends.** See Del-Rio. **OCT. 15: Larry Nozero Quartet.** See above. **OCT. 16-17: Ron**

Brooks Trio. See above. **OCT. 18-20: Jeff Kressler Trio.** Jazz trio led by pianist Kressler featuring vocalist Patty Richards. **OCT. 21:** To be announced. **OCT. 22: Sherman Mitchell.** See above. **OCT. 23-24: Ron Brooks Trio.** See above. **OCT. 25-27: Rob Piph Quartet.** This very entertaining jazz ensemble led by vibes player Piph won the 1984 WEMU jazz competition and has been featured at Montreux/Detroit. **OCT. 28: Paul Vornhagen & Friends.** See Del-Rio. **OCT. 29: Larry Nozero Quartet.** See above. **OCT. 30-31: Ron Brooks Trio.** See above.

THE BLIND PIG, 208 S. First St. 996-8555.

A wide range of local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers six nights a week. Cover, dancing. Vicki Honeyman and Jim Kruz begin a new 6-week series (\$40) of jitterbug dance lessons on October 22, 7-8:30 p.m. For information, call 665-0110. **EVERY FRI. (5:30-8 p.m.): Kevin Lynch and the Cadillac Cowboys.** Spirited country swing and affecting country ballads featuring vocalist Lynch and (occasionally) Michael Smith. A Friday afternoon institution in Ann Arbor for more than a decade. **OCT. 1: Paul Butterfield Band.** See Events. 9:30 & 11:30 p.m. **OCT. 2: Strictly Reggae Music.** WCBN DJ Brian Tomsic spins reggae records. Also, live performance by Kapindbi, a Liberian band that blends native African music with jazz and rock 'n' roll. They were a big hit at last year's WCBN Benefit Bash. **OCT. 3: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitarist Bedard. Of course, with Bedard playing guitar, it almost doesn't matter what the material is. His playing possesses a clarity, quickness, and crisp authority that still has the power to startle even longtime fans every time they hear it. **OCT. 4: Skyles Calhoun Band.** Well-received local Southern rock and blues band plays songs by the likes of the Allman Brothers, Lynard Skynyrd, and Eric Clapton, along with some originals. **OCT. 5: Buzztones.** See Rick's. Opening act is Chain Link Fence, a pop-rock band from Boston with an LP on Throbbing Lobster Records that opened for the dB's in June. **OCT. 7:** To be announced. **OCT. 8: Microtones.** See Rick's. **OCT. 9: Strictly Reggae Music.** See above. **OCT. 10: Game Theory.** New wave rock 'n' roll with a record produced by Mitch Easter, who also produced the first three R.E.M. LPs. **OCT. 11-12: Tracy Lee and the Leonards.** Ann Arbor's first (and only) musical theater rock 'n' roll band features the powerful, sweet-resounding vocals of Tracy Lee Komarmy flanked by guitarist/backup vocalist Dick Siegel and George Bedard, and backed by drummer Richard Dishman and bassist Carl Hildebrandt. The combination of extraordinary individual talents and a group chemistry that borders on the magical has made them the area's hottest popular music attraction. The mood they set is at once affectionately down-home and disorientingly surreal. **OCT. 14: Boogie Woogie Red.** Triumphant return of the authentic boogie blues pianist who played every Monday night at the old Blind Pig for years, before being slowed down by arthritis. He is backed by a band, the White Hots, with special guest Peter "Madcat" Ruth. **OCT. 15: Alexander Zonjic.** See Aubree's. **OCT. 16: Strictly Reggae Music.** See

above. **OCT. 17: Oroboros.** Cleveland-based R&B band features Grateful Dead, Allman Brothers, and Little Feat covers. First local appearance in a couple years. **OCT. 18: Detroit Panic.** Former Slang vocalist Chris Schuler joins four former members of SLK in this new local rock 'n' roll band that blends SLK's ska base with a more traditional hard-rocking attack. **OCT. 19: Stingrays.** Melodic, rhythmically versatile pop-rock band from Detroit whose 12-inch single, "Heart Is a Hunter," received lots of airplay on Detroit radio. **OCT. 21: Quadruple-header** begins with a showing of the Beatles' "Magical Mystery Tour" video, followed by an acoustic set by Nonfiction guitarist Larry Miller, followed by sets by two local progressive rock 'n' roll bands, **Empty Set** (a trio with Miller, Nonfiction drummer Billi Franx, and Surreal Estate bassist Ron DeVore) and **The Substitutes** (a quartet with Franx, DeVore, former SLK guitarist Billy McNally, and Watusis guitarist Drew Howard). **OCT. 22: The Blanks.** Pop-rock band from Detroit with ska and reggae influences. **OCT. 23: Strictly Reggae Music.** See above. Also, live performance by **Makah Rhythm Tribe**, a Detroit reggae band. **OCT. 24: Surreal Estate.** Imaginative, danceable synthesis of new wave, British pop, and progressive rock by this local trio. Interesting covers and engaging originals. Their debut LP, "La Revolution Surrealists," is expected this fall. **OCT. 25: Blue Front Persuaders.** Ann Arbor's most entertaining and adventurously unhousebroken R&B dance-and-party band plays everything from swing, jump blues, and classic R&B to early rock 'n' roll, along with several sparkling originals. They still haven't settled on a permanent replacement for departed guitarist Johnny Lucic, who graduated from EMU and returned to his native Cleveland at the end of the summer. **OCT. 26: Bootsy X and the Lovemasters.** R&B and rock band from Detroit with a very flashy live show. **OCT. 28: Los Chickens.** See Mr. Flood's. **OCT. 29: Wild Seeds.** party-oriented rock 'n' roll band from Austin, Texas, that's started to get some favorable national attention with the release of their debut LP, "Life is Grand (Life in Soul City)." A big hit in their local debut last summer. Opening act is **Prime Movers**, a psychedelic-flavored rock 'n' roll band from Boston. Note: This show may be moved to October 31. **OCT. 30: (Bop) Harvey.** See Rick's. **OCT. 31: Costume Party.** With prizes. Bands to be announced.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday 5-9 p.m. **OCT. 6: Paul Vornhagen & Friends.** Straight-ahead jazz ensemble led by Domino and Lunar Glee Club saxophonist Vornhagen, with Sherman Mitchell on trombone and flute. **OCT. 13:** To be announced. **OCT. 20: Paul Vornhagen & Friends.** See above. **OCT. 27:** To be announced.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS. (8-10 p.m.): Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Rick Burgess and Patty O'Connor.** Jazz ensemble featuring pianist Burgess and former Footloose vocalist O'Connor, with bassist Edie Harrold and drummer Karl Deitrich.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender Restaurant. Live music Mon. & Thurs.-Sat. Cover, dancing. **EVERY SUN. & TUES.-WED.: Dance Music Videos.** Top-40, funk, and oldies rock videos on a 10-foot screen. **OCT. 3-5: Speed Limit.** Top-40 rock-funk dance quartet. **OCT. 7: Colors in Motion.** Top-40 dance quartet. **OCT. 10-12: Fine Lines.** Top-40 rock-funk band with a strong female vocalist. **OCT. 14: Wavelength.** Top-40 dance band plays some originals. **OCT. 17-19: 60s dance rock.** **OCT. 21: Kahootz.** Top-40 dance band with a female vocalist. **OCT. 24-26 & 28: Jasmin.** Detroit-area funk-flavored top-40 dance band with synthesized drums and a female vocalist. **OCT. 30-31: King Cool.** The duo of pianist Jimmy King and guitarist Bill Cool, along with a computerized drum set, plays Prince, Rick James, and other current top-40 dance hits.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during happy hour (Mon.-Tues. & Thurs.-Fri.). Dancing, no cover. **EVERY TUES.-SAT.: Pegasus.** Top-40 dance band.

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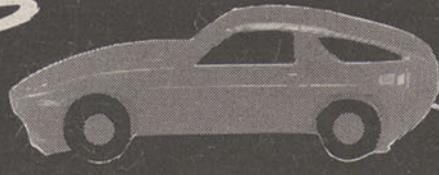
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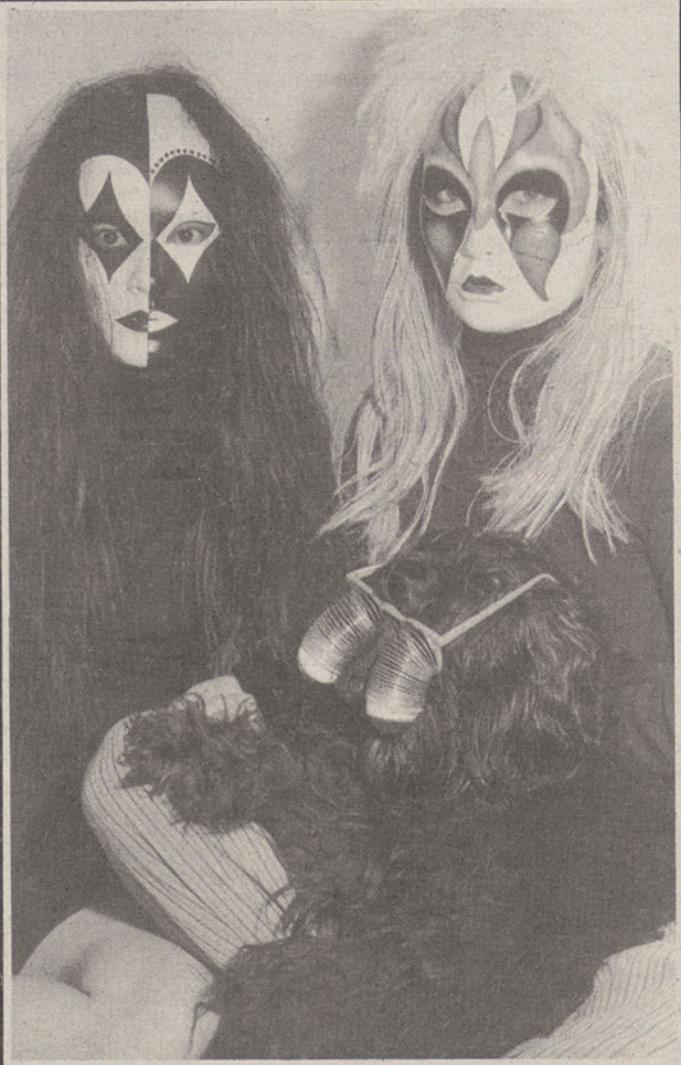
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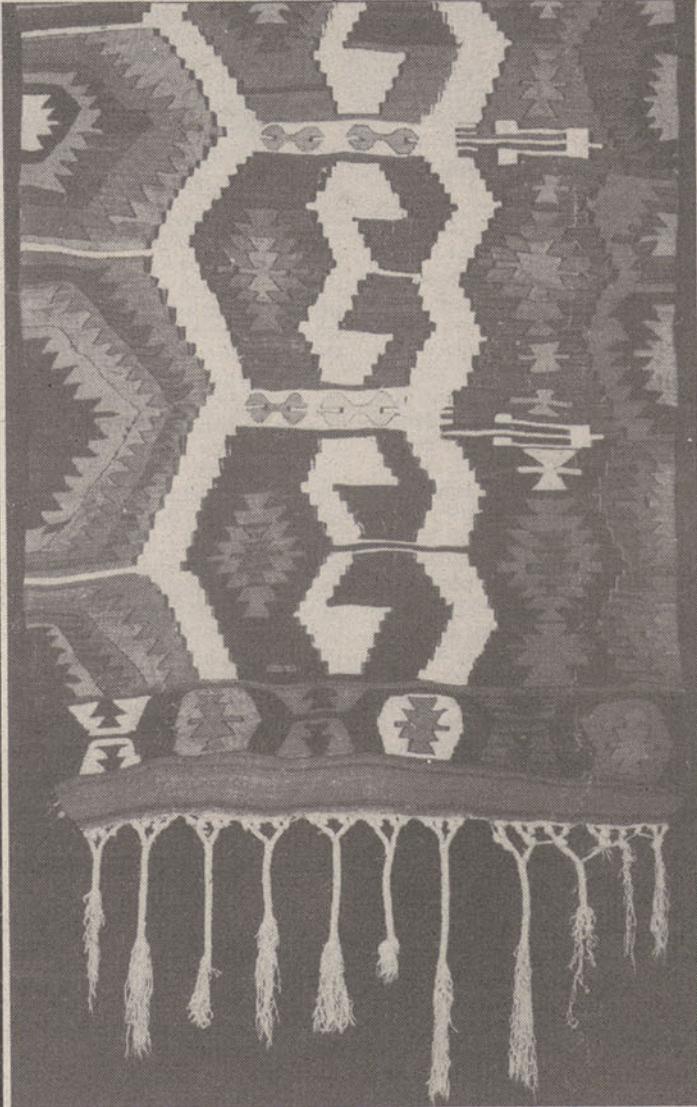
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The Dynatones appear at Rick's American Cafe, Oct. 4.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal student-dominated cafe open all week. Weekends usually feature live music. October music schedule to be announced.

THE HEIDELBERG, 215 N. Main. 663-7758.

Live music Fri.-Sat. in the Rathskeller. No cover, no dancing. **EVERY FRI.-SAT.**: Shawn Williams. Country & folk singer/guitarist.

JOE'S STAR LOUNGE, address unknown. 665-JOES.

Joe Tiboni is still working on finding a new permanent location, but meanwhile he's begun producing occasional shows under the banner of "Joe's Star Lounge in Exile." Check downtown kiosks, WCBN-FM's concert listings, and the *Ann Arbor News* for further details.

LEGENDS ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY TUES.-SAT.**: Dancing to recorded top-40 dance music with DJ Dave Meyer.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132.

Live music every late afternoon (except Saturday and Monday) and every night. Raucously convivial atmosphere abetted by the music fare's predominantly stomping blues flavor. Cover (evenings only). **EVERY SUN.** (5-7:30 p.m.): **Trees**. Dynamic folk-to-jazz-flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous vocal harmonies. **EVERY TUES.** (5-7:30 p.m.): **Killer Trout**. Keyboardist Andy Boller and an all-new supporting cast revive one of Flood's most popular happy hour attractions. **EVERY WED.** (5-7:30 p.m.): **Jeannie and the Dreams**. Formerly known as Resistance Free. Rock, reggae, and Motown with vocalist/keyboardist Jeanne Mayle. **EVERY THURS.** (5-7:30 p.m.): **Los Chickens**. R&B, blues, and rock 'n' soul band fronted by former Blue Front Persuaders sax player/vocalist Charlie Tysklin. It features guitarist Brophy Dale, bassist Randy Tessier, harpist/trumpeter D. Dave Cavender, and drummer Johnny Morgan. **EVERY FRI.** (5-7:30 p.m.): **Jim Tate**. Country classics, 50s rock, and R&B trio fronted by guitarist/vocalist Tate, who has been singing at Flood's solo and in various bands for fifteen years. Includes bassist Chris Goerke, Los Chickens guitarist Brophy Dale, and frequent sit-in guests. **OCT. 1: Victims**. New local rock 'n' roll band. **OCT. 2: Falcons**. Explosively danceable concoction of early rock 'n' roll, mid 60s soul, and prime Motown. **OCT. 3: Bob Cantu and Joyhouse**. New local rock 'n' roll band led by Checkers' guitarist/vocalist Bob Cantu covers frantic rock classics by the likes of Little Richard, Jerry Lee Lewis, and Lonnie Mack, along with several Cantu originals, including "Name Droppin'," "Dance Crazy," "I Don't Want to Stand in Line," and "Ooh Ooh Wee," a holdover from Cantu's stint as a Blue Front Persuader. **OCT. 4-5: Al Hill and the Headlites**. Versatile soul, Motown, and Chuck Berry-style dance-rock band fronted by keyboardist Hill, Ann Arbor's finest soul vocalist, and featuring Los Chickens' guitarist Brophy Dale. **OCT. 6: Jeannie and the Dreams**. See above. **OCT. 7: Jazz Life**. See U-Club. **OCT. 8: Maynard G. Krebs Quintet**. R&B and blues band from Detroit. **OCT. 9: Los Chickens**. See above. **OCT. 10: Fast Tracks**. Highly regarded local fusion

ensemble with a strikingly original blend of jazz, rock, blues, R&B, and reggae, with some original compositions. **OCT. 11-12: Steve Nardella Rock 'n' Roll Trio**. Fiercely intense, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems. The term "rock 'n' roll" covers a multitude of sins, but Nardella's music embodies the essence of the major ones. This is music that doesn't quit. **OCT. 13: Jeannie and the Dreams**. See above. **OCT. 14: Jazz Life**. See U-Club. **OCT. 15: Willie DeYoung Band**. Southern boogie & blues quintet fronted by drummer DeYoung plays everything from Muddy Waters and Albert Collins to Little Feat and The Band. **OCT. 16: Bob Cantu and Joyhouse**. See above. **OCT. 17: Black Cat Bone**. Rock 'n' roll band. **OCT. 18-19: Juanita McCray and Her Motor City Beat**. Detroit blues band led by vocalist McCray. **OCT. 20: Bob Cantu and Joyhouse**. See above. **OCT. 21: Jazz Life**. See U-Club. **OCT. 22: Automatic Slim**. Blues. **OCT. 23: Fast Tracks**. See above. **OCT. 24: Special Consensus**. **OCT. 25-26: Falcons**. See above. **OCT. 27: Maynard G. Krebs Quintet**. See above. **OCT. 28: Willie DeYoung Band**. See above. **OCT. 29: Victims**. See above. **OCT. 30: Al Hill and the Headlites**. See above. **OCT. 31: Los Chickens**. See above.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover (occasional minimum). Live music Tues.-Sat. **EVERY TUES.**: **La Duke**. Easy listening pianist/guitarist. **EVERY WED.-SAT.**: **Ron Coden**. Popular Detroit folk musician and comedian who hosts Channel 7's Saturday morning TV show, "Hot Fudge."

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, dancing. **EVERY SUN.: Dance Party**. With DJ the Wizard. **EVERY MON.: The Stud Club**. Avant-garde new music with Detroit DJ Galen Davis. **EVERY TUES.: High Energy Dance Music**. With DJ Roger "Night Fever" LeLievre. **OCT. 3-5: Teen Angel**. Top-40 & oldies rock band. **OCT. 9: Huron Valley Humane Society Benefit**. DJ with dance music. **OCT. 10-11: Otis Day and the Knights**. See Events. **OCT. 12: Dance Party**. DJ with dance music. **OCT. 16: Ronald McDonald House Benefit**. WIQB DJs with dance music. **OCT. 17: Eurodisco**. With DJ Jacqui O. **OCT. 18-19: Domino**. Hugely popular Detroit dance & party band consists of an all-white rock quartet fronted by four black vocalists who sing and dance in the traditional Motown style, covering everything from rock 'n' roll and do-wop standards to Van Morrison's "Domino," along with some originals. **OCT. 23: Ronald McDonald House Benefit**. See above. **OCT. 24: Eurodisco**. See above. **OCT. 25-26: Dance Party**. DJ with dance music. **OCT. 30: Ronald McDonald House Benefit**. See above. **OCT. 31: Eurodisco**. See above.

OLD TOWN, 122 W. Liberty. 662-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m. Also, every Thursday (5:30-7:30 p.m.), the Chenille Sisters, who include Grace Morand, Cheryl Dawdy, and Connie Huber, sing everything from swing to Motown.

RICK'S AMERICAN CAFE, 611 Church. 996-2747.

Live music six nights a week. Chief local venue for big-name electric blues. Campus-area location gives

this club a strongly undergraduate flavor, but also a heavy nonstudent clientele drawn by the music. Dancing, cover. **OCT. 1: To be announced**. **OCT. 2: 66 Spy**. New local rock 'n' roll band features former SLK vocalist Art Brownell and former Aluminum Beach members Steve Whitcraft on drums and Tom Spademan on guitar. **OCT. 3: Skyscrapers**. Versatile Traverse City rock band plays everything from Marvin Gaye and Creedence Clearwater to R.E.M. and ska, along with some originals. Opened for the Textones last summer. **OCT. 4: Dynatones**. Outrageously good contemporary rock 'n' soul rooted in old-style R&B by Charlie Musselwhite's former backup band. **OCT. 5: Detroit Panic**. See Blind Pig. **OCT. 6: I and Force Vector**. Two local psychedelic bands. **OCT. 7: Radio King and His All-Star Soul Band**. Drummer Rich Dishman leads this veteran band in furiously dance-grooved versions of Motown, boogaloo, Mardi Gras tunes, and even theme songs from old TV shows like "Perry Mason" and "My Three Sons." **OCT. 8: To be announced**. **OCT. 9: Fast Tracks**. See Mr. Flood's. **OCT. 10: To be announced**. **OCT. 11-12: Matt "Guitar" Murphy**. See Events. **OCT. 14: Los Chickens**. See Mr. Flood's. **OCT. 15: To be announced**. **OCT. 16: 10,000 Maniacs**. Very inventive, hard-edged contemporary rock 'n' roll band recently signed to Elektra Records. Very popular locally. **OCT. 17: Buzztones**. Classic Motown and soul covers and lots of sleek, explosive contemporary funk-rock originals featuring the edgy, high-pressed vocals of Lamont Zodiac. Their EP, "Encyclopedia," has gotten some very favorable attention from the national rock press. **OCT. 18: (Bop) Harvey**. East Lansing band that plays lots of longish, acid-spiced 60s songs and originals in the same vein, along with some reggae. **OCT. 19: Kingbees**. See Events. **OCT. 21: Microtones**. Six-piece Traverse City ska band plays mostly originals, along with a couple SLK covers. **OCT. 22: Jeannie and the Dreams**. See Mr. Flood's. **OCT. 23: Gatemouth Brown**. See Events. **OCT. 24: Skyles Calhoun Band**. See Blind Pig. **OCT. 25-26: Watusies**. The customized-in-a-garage, five-on-the-floor Cadillac of local rock 'n' roll bands, driven by the demonic "you can't catch me" vocals of Dan Mulholland and fueled by classics from Bo Diddley and Bob Dylan to Iggy Pop and T. Rex, with a trunkload of cans filled with high-octane originals to guarantee they never run out of gas. **OCT. 28: To be announced**. **OCT. 29: Surreal Estate**. See Blind Pig. **OCT. 30: Tracy Lee and the Leonards**. See Blind Pig. **OCT. 31: First Light**. Extremely popular Cleveland-based neo-funk reggae band features five former members of I-Tal. Their impressive new 3-song 12-inch EP, "Musical Uprising," is available in local record stores.

STATE STREET LOUNGE, 3200 Boardwalk. 996-0600.

Lounge at the Sheraton University Inn. Dancing, no cover. **EVERY TUES.-SAT.** (9 p.m.-12:30 a.m.): DJ spins contemporary dance hits.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Live music every Tues.-Sun. Large dance floor, cover (Fri.-Sat. only). **OCT. 1-6 & 8-12: Sweet Energy**. Top-40 dance band. **OCT. 13: Rare Earth**. Veteran all-white soul band with several major-label LPs. Opening act is Sweet Energy. \$6 in advance, \$8 at the door. **OCT. 15-20 & 22-27: Free Wind**. Top-40 dance band. **OCT. 29-31: Whiz Kids**. Versatile, popular top-40 dance band.

U-CLUB, Michigan Union, 530 S. State. 763-2236.

The U-Club is open only to members—U-M students, staff, faculty, and alumni—and to their sponsored guests. Cover, dancing. **EVERY TUES.: Jazz Life**. Local jazz quartet. **EVERY WED.: Laugh Track**. UAC's weekly open-mike comedy night. **EVERY THURS.: Soundstage**. UAC's weekly showcase for local solo and small group acoustic acts. Soundstage, begins. **EVERY FRI.: An eclectic mix of new-music dance records**, with DJ Tom Simonian. Also, occasional live acts. **EVERY SAT.: Live bands to be announced**.

WEST BANK, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. Dancing, no cover. **EVERY SUN.: DJ with top-40 dance music**. **OCT. 1-5, 7-12, & 14-19: Rage**. Top-40 dance band. **OCT. 21-26 & 28-31: Expo Facto**. Top-40 dance band.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY TUES.-SAT.: Special K**. Top-40 dance band.



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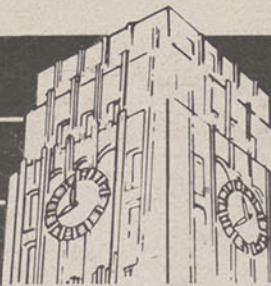
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Detroit Symphony Orchestra

Gunther Herbig, Conductor

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Murray Louis Dance Company and Dave Brubeck Quartet

Andre Watts, Pianist

Songmakers' Almanac

Michala Petri, Recorder

Guarneri String Quartet

San Francisco Symphony

Herbert Blomstedt, Conductor

Berlin Ballet

Beaux Arts Trio

Lewitzky Dance Company

Ruggiero Ricci, Violinist

St. Paul Chamber Orchestra

Pinchas Zukerman, Conductor & Violinist

Bonn Wind Quintet

Philip Jones Brass Ensemble

John Williams, Guitarist

1986 May Festival

Saturday, Sept. 28

Wednesday, Oct. 2

..... Sunday, Oct. 6

Thursday, Oct. 10

..... Saturday, Oct. 12

..... Tuesday, Oct. 15

..... Thursday, Oct. 24

..... Fri. & Sat., Oct. 25 & 26

..... Sunday, Oct. 27

..... Tuesday, Oct. 29

..... Thursday, Oct. 31

..... (4:00) Sunday, Nov. 3

..... Saturday, Nov. 9

..... Wednesday, Nov. 13

..... (4:00) Sunday, Nov. 24

..... Tuesday, Nov. 26

..... Fri.-Sun. (2:00), Dec. 6-8

..... Fri.-Sun. (2:00), Dec. 13-15

..... Wednesday, Jan. 8

..... Saturday, Jan. 11

..... Wednesday, Jan. 15

..... (4:00) Sunday, Feb. 2

..... Wednesday, Feb. 5

..... Friday, Feb. 7

..... (4:00) Sunday, Feb. 9

..... Thursday, Feb. 13

..... Tuesday, Feb. 18

..... Tuesday, Mar. 11

..... Wed., Mar. 12 & Thur. 13

..... (4:00) Sunday, Mar. 16

..... Mon., Mar. 24 & Tues. 25

..... Wednesday, Mar. 26

..... Tuesday, April 1

..... (4:00) Sunday, Apr. 6

..... (4:00) Sunday, Apr. 13

..... Wednesday, Apr. 16

..... Wed.-Sat., Apr. 30-May 3



Pictured
top to
bottom:
Jessye
Norman
Nathan
Milstein
Andre
Watts
Carlos
Montoya
Yo-Yo Ma

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UNIVERSITY MUSICAL SOCIETY

EVENTS FOR OCTOBER

To publicize events in the Calendar:

Mail press releases to John Hinckley, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for November events should arrive by October 14th. All materials received by October 14th will be used as space permits; materials submitted later may not get in.



Events information has been collected with the assistance of the Washtenaw Council for the Arts.

Member groups are identified as such in the Events listings. For additional information about the Arts Council or its members, call Helga Haller at 996-2777.

* Denotes no admission charged.

FILM SOCIETIES INFORMATION

See Events for complete film listings.

Tickets \$2 (children, \$1), \$3 for double features unless otherwise noted.

Alternative Action Film Series (ACTION)—662-6599. Ann Arbor Film Cooperative (AAFC)—769-7787. Cinema Guild (CG)—662-8871; 994-0027. Cinema 2 (C2)—665-4626. Hill Street Cinema (HILL)—663-3336. Mediartics (MED)—763-1107. Michigan Theater Foundation (MTF)—Every Tuesday: Two persons admitted for the price of one. 668-8397. Silver Screen (SS)—\$1 for all single films and double features, 487-3045.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. Angell A—Angell Hall Auditorium A. EQ—Room 126 East Quad, East University at Hill. Hillel—Hillel Foundation, 1429 Hill. Lorch—Lorch Hall (Old Architecture Building), Tappan at Monroe. MLB 3[4]—Modern Languages Building, North University across from Ingalls. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. SA—Strong Auditorium, EMU campus, Ypsilanti. UGLI—Undergraduate Library Multipurpose Room, U-M campus.

1 TUESDAY

* 1st Annual "Annies" Kick-Off Party: Burlington Office Center. A chance to learn about the Washtenaw Arts Council's 1st annual arts awards (see 20 Sunday listing) and to meet representatives of member groups. Entertainment by the Stephen Edwards trio, a local jazz group led by pianist Edwards. Refreshments catered by Aviva. 5:30-7:30 p.m., Burlington Office Center II, 315 E. Eisenhower Pkwy. Free. 996-2777.

* Weekly Meeting: The Jugglers of Ann Arbor. Every Tuesday. All invited. Club members are always willing to give free lessons to anyone interested in learning how to juggle. 6-9 p.m., Community High School gymnasium, 401 N. Division. Free. 994-0368.



The return of Halley's Comet is celebrated at Jim Loudon's AstroFest, Oct. 4, and at the U-M Exhibit Museum's "Comet Halley: Once in a Lifetime" program, all month.

* "Rails to Trails": Friends of the Lakeland Trail. Slide show and displays on the past, present, and potential future of the Lakelands Trail, a railroad abandonment that runs from Jackson through Liv-



Ann Arbor's new Jazz Dance Theater performs a wide range of works, Oct. 4 and 5.

ington County. It offers exceptional opportunities for long-distance, off-road bicycling, horseback riding, and skiing. (See 13 Sunday listing for a Touring Triathlon on this trail). Also, information about other rails-to-trails conversions. 7 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 971-6339.

* Monthly Meeting: U-M Science Research Club. U-M attorneys Robert Gavin and James Dautremont discuss "Intellectual Properties and the Law," and U-M oceanographic researcher Lee Somers discusses "Living and Working under the Sea." Refreshments. 7:30 p.m., Chrysler Center, Bonisteel Blvd., North Campus. Free. 662-3571.

* Prism Saxophone Ensemble: Michigan Union Arts Programs Concert of the Month. This ensemble of U-M music school graduate students includes soprano saxophonist Reginald Borik, alto Michael Whitcombe, tenor Matthew Levy, and baritone Timothy Miller. Program: works by Sweelinck, Kadaravick, Bozza, Tchaikovsky, and Rodgers & Hart. 8 p.m., Michigan Union Pendleton Room. Free. 763-5900.

Avanti Chamber Players. Debut performance of this chamber ensemble composed of some of Ann Arbor's finest professional string musicians, most of whom perform regularly with different regional groups. Tonight's performers include violinists Magdalen Martinic-Jercic and Boro Martinic-Jercic, cellist Judith Vander Weg, violist Margaret Lang Van Lunen, and pianist Brian Connally. Program: Mozart's Piano Quartet in G minor, Dohnanyi's Serenade for string trio, and Schumann's Piano Quartet's Piano Quintet. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5 (students & seniors, \$3) at the door only. 994-1031.

Tuesday Night Singles. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. Married couples welcome. 8:30-11:30 p.m., American Legion Hall, 1035 S. Main. \$3.50. 482-5478.

Paul Butterfield Band: Prism Productions. The legendary blues harpist and bandleader virtually invented blues-rock in the mid-60s with his original Paul Butterfield Blues Band. That band, which included guitarists Mike Bloomfield and Elvin Bishop, backed Bob Dylan when Dylan went electric at the 1965 Newport Folk Festival. Butterfield has not been heard from much since his memorable performances with Muddy Waters and The Band in "The Last Waltz" nearly a decade ago, but he is now touring with a blues-oriented rock 'n' roll band. He's also just finished a new LP, which includes new original songs as well as Muddy Waters's "Mannish Boy" and new songs written for him by Dylan and Tom Petty. Opening act is Ann Arbor's own boogie & blues piano master, Mark "Mr. B" Braun. 9:30 & 11:30 p.m., The Blind Pig, 208 S. First St. Tickets \$7.50 in advance.

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. This month's menus feature Nicaraguan rice and beans (October 2), farmworkers' rice and beans (October 9), East Indian split peas and rice (October 16), Cuban black beans and rice (October 23), and East Indian split peas and rice (October 30). Proceeds used to provide economic aid for the people of Central America. 6-7:30 p.m., Guild House, 802 Monroe. \$2 (children ages 6-12, \$1) donation. 668-0249.

* Introductory Session: The Transcendental Meditation Program. Every Wednesday. Introduction to this mental technique some believe is useful for deep relaxation and release of stress. 7:30 p.m., TM Center, 528 W. Liberty. Free. 996-TMTM.

* Bielefeld Church Choir: Bethlehem United Church of Christ. A concert of sacred and folk music by the Ubbedisse Protestant (Evangelische) Church Choir from Bielefeld, West Germany, which is doing a series of Michigan concerts sponsored by the United Church of Christ, its American sister church. The choir includes thirty-eight voices, three trumpeters, three trombonists, and an organist. The program includes works by Pachelbel, Pezel, Gabrielli, Bach, Homilius, Schubert, Brahms, Mendelssohn, and Helmut Walcha's choral cantata arrangement of the old German hymn tune, "Lobe den Herrn." 7:30 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Free. 665-6149.

* "The Hundred-Monkey Effect": New Dimensions Study Group. Group member Tom Lincoln discusses this controversial theory, which concerns the speed with which untaught techniques can be mastered. The theory has its origin in the experiences of a Japanese animal-behavior research team working on a string of islands in the Pacific Ocean. The researchers left sweet potatoes on the beach and observed the group of monkeys that found them. After playing around with this new food for a while, the monkeys discovered that they could both clean them and enhance the taste of the potatoes by washing them in sea water. Other monkeys, living on other islands in the chain, took progressively less time to discover the same thing. 8 p.m. (doors open at 7:30 p.m.), Geddes Lake Townhouses community bldg., 3000 Lakehaven Dr. (off Huron Pkwy. just south of Glacier Way). Free. 971-0881 (eves.).

Guarneri String Quartet: University Musical Society. This world-celebrated quartet is presenting the complete cycle of Beethoven's string quartets over the course of three UMS seasons. This is the cycle's middle year, and the first of this year's two concerts features the Quartets in C minor, F major, and C-sharp minor. 8 p.m., Rackham Auditorium. Tickets \$5-\$11 in advance at Burton Tower and at the door. 665-3717.

FILMS

MED. "Goldfinger" (Guy Hamilton, 1964). Sean Connery as James Bond. Nat. Sci., 7:30 & 9:30 p.m. MTF. "Petit Con" (Gerard Lauzier, 1984). Satire about a little boy who believes he is the only one in the world who suffers. French, subtitles. Mich., 7 p.m. SS. "Footloose" (Herbert Ross, 1984). Kevin Bacon, Lori Singer, John Lithgow. SA, 7 & 9:30 p.m.

2 WEDNESDAY

* W.D. Snodgrass: U-M English Department Visiting Writers' Series. A major poet of his generation, Snodgrass won a Pulitzer Prize in 1960 for his first collection of poetry, *Heart's Needle*. His work is known for its challenging moral complexity and its stylistic virtuosity. Today he reads from his latest cycle of poems based on the metaphorical figure of Cock Robin. The reading includes slides of work by DeLois McGraw, who has been doing paintings in response to Snodgrass's Cock Robin sequence. 4 p.m., Rackham West Conference Room. Free. 662-7910.

* You Can't Take It with You": True Grist Dinner Theater Cabaret Series (Washtenaw Council for the Arts). Also, every Wednesday (1 p.m.), Thursday through Saturday (6:30 p.m.), and Sunday (1 p.m.) through October 6. Charles Burr directs Kaufman & Hart's classic comedy about a happily eccentric family. The cast of professional performers from around the U.S. includes Lorna Winslow and Jim Miller. 1 p.m. (lunch), 2 p.m. (show), True Grist Dinner Theater and Restaurant Warehouse Room, Homer, MI. (Take I-94 west to exit 156 and follow M-60 into Homer. The theater is on M-60.) \$15 (Wed.), \$16 (Thurs.), \$17 (Sun.), \$19 (Fri.), \$20 (Sat.). Ticket price includes dinner or lunch. Reservations required. (517) 568-4151, (800) 828-6161.

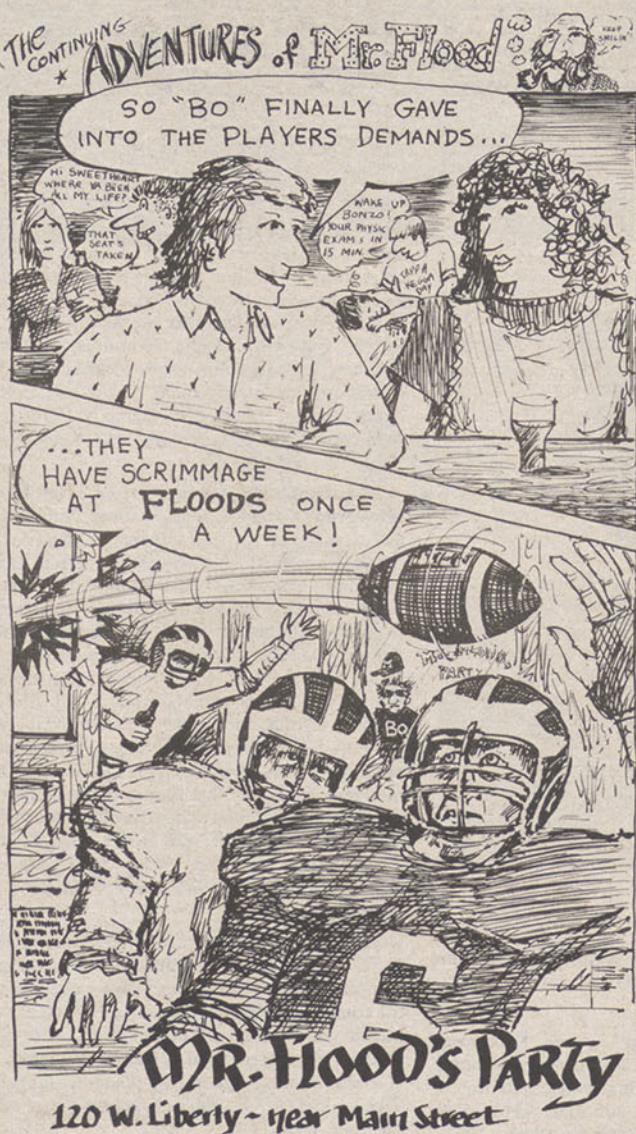


D.H. Lawrence's "The Daughter-in-Law," the first U-M PTP Project Theater production of the school year, is performed Oct. 3-6 and 10-13 at Lydia Mendelssohn Theater.

3 THURSDAY

* Sharon Sheehe Stark: U-M English Department Visiting Writers' Series. Fiction reading by this young writer whose first book, *The Dealer's Yard and Other Stories*, has been praised as one of the year's "brightest, funniest, and most appealing collections." 4:15 p.m., Angell Hall Hopwood Room. Free. 662-7910.

* "Toward a Healthier Heart": U-M Medical Center Cardiac Rehabilitation Program/Zion Lutheran Church. Third in a series of five weekly programs. Today: U-M medical school physical medicine professor Donald Kewman discusses stress and how to keep it under control. 7:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 763-6954.



Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
OCT. 1985 © BILL SHURTLEFF		Victims	1 * Falcons **	2 Bob Cantu and Joyhouse	3 Al Hill and the Headlites	4 5
6 Jeannie and the Dreams	7 Jazz Life	8 Maynard G. Krebs	9 LOS CHICKENS Y Y	10 FAST TRACKS	11 STEVE NARDELLA	12
13 Jeannie and the Dreams	14 Jazz Life	15 Willie De Young	16 Bob Cantu and Joyhouse	17 Black Cat Bone	18 Juanita McCray	19
20 Bob Cantu and Joyhouse	21 Jazz Life	22 Automatic Slim	23 FAST TRACKS	24 Special Condensus	25 * Falcons **	26
27 Maynard G. Krebs	28 Willie De Young	29 Victims	30 Al Hill and the Headlites	31 LOS CHICKENS Y Y	AFTERNOON ENTERTAINMENT Free! 5:30-7:30 Sunday - TREES Tuesday - KILLER TROUT Wed. - JEANNIE AND THE DREAMS Thursday - LOS CHICKENS	

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Gary Burton Quartet

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Pat Metheny Group

First Circle

Pat Metheny's guitar and Lyle Mays' keyboards lead the Pat Metheny Group through a stylistic tour de force, from rockers to ballads, from processions to anthems. 1/4-25008

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The Ann Arbor Civic Theater's popular "6 Rms Riv Vu" closes its run Oct. 3-5.

★ **Introductory Childbirth Class: Ann Arbor Informed Homebirth/Informed Birth and Parenting.** First in a series of classes for pregnant women and their partners offered by IH/IPB childbirth educator Mickey Sperlich. 7 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. Free. 994-0971.

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (1 p.m.) and Thursday (7:30 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. 7:30 p.m., 740 Packard. Free. 761-8173.

Film Festival: Planned Parenthood of Mid-Michigan/Washtenaw County Health Department. Five short films, including films about male and female sexual development, sexuality and the life cycle, teenage relationships, and family talks about sex. 7:30-9:30 p.m., Planned Parenthood, 3100 Professional Drive. \$2 donation. Space limited; pre-registration suggested. 973-0710.

"6 Rms Riv Vu": Ann Arbor Civic Theater Main Street Productions. Also, October 4-5. Cathy Foltin directs Bob Randall's early 1970s comedy about a man and a woman who meet while looking at a six-room, rent-controlled New York City apartment with an alleged river view. The action follows the unexpected turns in their developing relationship as they fight off competitors for the apartment, corrupt landlords, noisy neighbors, and unfaithful spouses. The cast includes Donna Alter, Alex Krueger, Jim Newton, Tracey Paul, John Palenick, Diane Hall, Patti Attar, and Scott MacKinnon. 8 p.m., Ann Arbor Civic Theater, 338 S. Main. \$5. 662-7282.

"The Daughter-in-Law": U-M PTP Project Theater. Also, October 4-6 & 10-13. Project Theater artistic director John Russell Brown, an associate director of the National Theater of Great Britain, directs the debut production of the U-M's new professional theater series. D. H. Lawrence wrote his intimate exploration of sexual and family relationships more than seventy years ago (just before he wrote *Sons and Lovers*), but it was not performed until 1968, when it won both British and international best play awards. It has since become part of the repertoire of virtually every regional theater company in Great Britain. "This play shows Lawrence in top form, writing on subjects he knows well and feels deeply about," says director Brown. "It starts out as a comedy, and there's a comic line that runs through it. But it soon becomes a drama of passion and understanding that presents Lawrence's genius in concentrated form, with all the intensity and sensitivity of the major scenes in *Sons and Lovers*."

Set in a coal mining town in northern England, the play concerns the relationships between a mother, her son, and her son's new wife. The action arises out of the characters' struggle to reconcile the stereotype of the male as the focus of the family with reality. They are forced to re-examine their notions of marriage and work and to come to terms with women's crucial role in familial and social decision-making. The cast of five professional actors includes Lilly Lodge, a teacher at the Actors' Studio in New York City, and Annalee Jeffries, a longtime leading lady at the Arena Stage in Washington, D.C. Also, Matthew Conlin, Lilene Mansell, and Jason Robards III. 8 p.m., Lydia Mendelsohn Theater. Tickets \$6-\$12.50 in advance at the box office in the Michigan League and at the door. 764-0450.

Paula Poundstone: MainStreet Comedy Showcase. Also, October 4-5. Widely considered one of the brightest young comics around, Poundstone has appeared on both "Saturday Night Live" and the "David Letterman Show." Preceded by two opening acts, including the entertaining Detroit intellectual humorist Mark Sweetman. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat.). 996-9080.

FILMS

CG. "The Seventh Seal" (Ingmar Bergman, 1956). Max von Sydow as a disillusioned knight on his way back from the Crusades who tries to solve the mysteries of life while playing a game of chess with death. A masterpiece. Swedish, subtitles. C2. "Nazarin" (Luis Bunuel, 1958). A 19th-century priest who lives a humble life in the image of Christ sets out on a pilgrimage to help the poor. Spanish, subtitles. MLB 4; 7 p.m. "Pixote" (Hector Babenco, 1981). Astonishingly powerful exploration of Brazil's subculture of juvenile crime and violence. By the director of "Kiss of the Spider Woman." MLB 4; 9 p.m. HILL: "A Tree Grows in Brooklyn" (Elia Kazan, 1945). Dorothy McGuire, Joan Blondell, James Dunn. Sensitive adaptation of Betty Smith's novel about a bright young girl seeking hope and fulfillment in her tenement home in early 20th-century Brooklyn. Hillel, 7 & 9:15 p.m. MED. "The Mouse that Roared" (Jack Arnold, 1959). Peter Sellers stars in three roles in this hilarious satire about a tiny country that declares war on the U.S. Nat. Sci., 7:30 p.m. "Dr. Strangelove" (Stanley Kubrick, 1964). Peter Sellers, Sterling Hayden, George C. Scott, Slim Pickens. Nat. Sci., 9 p.m. SS. "Flashdance" (Adrian Lyne, 1983). Jennifer Beals. SA, 7 & 9:30 p.m.

4 FRIDAY

★ "Decrying, Denouncing, and Debunking: A Recent Visitor's Observations of the Struggle in South Africa": Guild House Noon Forum. Talk by Michigan State University campus minister John Lacey. Soup & sandwich lunch (\$1) available; brown baggers welcome. Noon, Guild House, 802 Monroe. Free. 662-5189.

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665-6398.

★ **Signing Party: Shaman Drum Bookshop.** Party to celebrate the publication of U-M creative writing director William Holinger's new novel, *The Fence Walker*. An absorbing social and psychological drama about a U.S. Army lieutenant stationed in Korea in 1968 who spends much of his time walking

along the DMZ, *The Fence Walker* won the Associated Writing Programs Best Novel award for 1984. Holinger is on hand to sign copies of his book. Refreshments. 4-6 p.m., Shaman Drum, 313 S. State. Free. 662-7407.

★ **Vegetarian Feast: Bhaktivedanta Cultural Center.** Every Friday and Sunday. 6:30 p.m., 606 Packard Rd. Free. 665-9057.

★ **U-M Women's Volleyball vs. Wisconsin.** 7 p.m., Central Campus Recreation Bldg., 401 Washtenaw Ave. at Geddes. Free. 763-2159.

★ "Issues Affecting Adult Children of Alcoholic Parents": Institute for Psychology and Medicine. Lecture by Jeanne Knopf DeRoche, a family therapist specializing in chemical dependency problems. 7 p.m., Institute for Psychology and Medicine, 3200 W. Liberty (between Stadium Blvd. and Wagner Rd.). Free. 994-4288.

★ "Halley's Comet is Coming": AstroFest 152 (U-M Exhibit Museum/U-M Aerospace Engineering Department). The good news is that the once-in-a-lifetime appearance of the most famous comet of all is about to happen. The bad news: this is the worst apparition of Halley's Comet in 2,000 years. If you want to see it, I'll tell you how, in detail. Bring a pen and notepaper. Every seat in the hall has a mini-desk you can pull out to take notes. But to see the comet you'll really have to work, and even then you'll record a memory of an object just barely visible to the naked eye.

The better-than-good news is that all spacefaring nations (with the shameful exception of the U.S.) have sent spacecraft to the comet, and they'll send back spectacular closeups taken as they dive through Halley's deadly dust cloud, where every sandgrain-sized particle hits the spacecraft with the energy of a subcompact car at 55 mph. I'll tell you what to expect.

As always, AstroFest assumes no previous science knowledge but does assume you care enough to learn the full story. It therefore lasts three hours. I recommend it for everyone, of any age, who really cares.—Jim Loudon.

7:30 p.m., Modern Languages Bldg. Auditorium 3. Free. For the next schedule of public U-M astronomy/space events, send a self-addressed stamped envelope to U-M Exhibit Museum, ATTN New AstroSchedule, 1109 Geddes Ave., Ann Arbor 48109-1079. 426-5396.

★ "The Strategic Defense Initiative and Universities: U-M Campus Against Weapons in Space/U-M Student Assembly/U-M Office of Student Services." Also, October 5. This two-day conference on President Reagan's controversial Strategic Defense Initiative (SDI), popularly known as "Star Wars," begins tonight with a keynote panel discussion that promises to be as bruising (and probably almost as loudly hooted and cheered) as a U-M football game. Pro-SDI panelists include U-M political science professor Raymond Tarter (a former Reagan Administration arms control adviser), U.S. State Department public information officer Alvin Streeter, and James Ionson, the man in charge of giving out government SDI research grants to universities. SDI opponents include City College of New York physics professor Michio Kaku, Council on Economic Priorities economist Rosy Nimrody, and Women's International League for Peace and Freedom general secretary Edith Ballantyne, a principal organizer of last summer's U.N. Conference on Women, in Nairobi, Kenya. 7:30-10:30 p.m., Rackham Auditorium. Free. 763-3241.

★ **Talk-It-Over Friday: New Directions Single Adult Ministry.** A monthly forum where singles can meet other singles and discuss spiritual, personal, and current issues in a comfortable setting. 7:30 p.m.-8 p.m. (registration), 8 p.m., First Presbyterian Church Lewis Room, 1432 Washtenaw Ave. Free. 662-4466.

★ **U-M Symphony Band/Wind Ensemble: U-M School of Music.** H. Robert Reynolds conducts this popular U-M music student group. Program: Gabrieli's Canzona, Colgrass's Winds of Nagual, J.S. Bach's Fantasia in G major, Holst's Hammersmith, Vaughn Williams's Folk Song Suite, U-M music professor Leslie Bassett's Lullaby for Kirsten, Leemans's March of the Belgian Paratroopers, and Sousa's The Rifle Regiment. 8 p.m., Hill Auditorium. Free. 763-4726.

Jazz Dance Theater in Concert. Also, October 5. This new 14-member local company performs contemporary jazz dances choreographed by artistic directors Peggy Benson and Priscilla Lozon, both teachers at Dance Theater Studio. Benson's pieces include "Constellations," a large group work set to Andrew Lloyd Weber's Variations; "Reflections," a duet to music by The Crusaders; and "Spies," a showcase for the company's permanent guest artist Noonie Hamp, set to a collage of spy movie soundtracks. Lozon's pieces include "Locked," a group

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work set to one of the adagio pieces from the "Diva" soundtrack, and "Pound," with a score by the Pointer Sisters. Also, a performance by Prance, a company of young dancers directed by Lozon. 8 p.m., Slauson Intermediate School, 1019 W. Washington. \$5. 995-4242.

"Blueprints": Performance Network (Washtenaw Council for the Arts). Also, October 5-6. Stephanie Hilbert directs Ann Arbor playwright Rachel Urist's surreal drama about the Jewish experience from Biblical times through the present and into the future. The Biblical stories of Abraham and Isaac, Jacob and Rachel, and Hannah merge with recent and current concerns, with the language and action moving freely back and forth in time. A number of Urist's other plays have been well received by local audiences, including the award-winning one-acts "Going Up" and "Off and Running." Urist spent several months reading the Torah and retranslating parts of the Biblical narrative in preparation for writing "Blueprints," which has been much revised since two earlier staged readings at the Performance Network. The cast of three actors, who play all fourteen roles, includes Ann Arbor Civic Theater mainstay Nancy Heusel and singer-actor Larry Henkel, who starred in last year's successful Civic Theater production of "Fiddler on the Roof." 8 p.m., Performance Network, 408 W. Washington. \$6 (Fri.-Sat.), \$5 (Sun.). \$1 discount for students & seniors. 663-0681.

1st Annual Ann Arbor Comedy Jam: Prism Productions/WIQB-FM. This show is produced by Detroit comic Mike Binder, the creator of the very successful "Detroit Comedy Jam," which was taped at the Fisher Theater and is now being featured on Cable TV's Home Box Office. As a performer, Binder is known for his biting satiric observations directed at all manner of popular culture phenomena. He is joined tonight by the popular Detroit comic Dave Coulter (also a veteran of the "Detroit Comedy Jam"), "Saturday Night Live" regular Rich Hall, and Judy Tenuta, who is being billed as the "Madonna of Comedy." Also, music by the Buzztones, a popular Detroit rock 'n' soul band led by vocalist Lamont Zodiac. 8 p.m., Michigan Theater. Tickets \$10.50 in advance at the Michigan Theater, Schoolkids', the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets. 99-MUSIC, 668-8397.

"6 Rms Riv Vu": Ann Arbor Civic Theater Main Street Productions. See 3 Thursday. 8 p.m.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday. 8 p.m.

International Folk Dancing: U-M Folk Dance Club. Every Friday. Beginning instruction, followed by request dancing. No partner necessary. 8:30-10:30 p.m., Angell Elementary School 2nd floor gym, 1608 S. University. \$1.50. 665-0219.

Paula Poundstone: MainStreet Comedy Showcase. See 3 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. "Blood Simple" (Joel Coen, 1984). Black humor horror film by novice sibling writer/director team that attracted critical attention last year. See "The Pick of the Flicks." MLB 4; 7 & 9 p.m. ACTION. "The Big Sleep" (Howard Hawks, 1946). Humphrey Bogart, Lauren Bacall. Nat. Sci., 7:30 p.m. "The Caine Mutiny" (Edward Dmytryk, 1954). Humphrey Bogart, Jose Ferrer. Nat. Sci., 9:30 p.m. U-M Japanese Film Series. "The Makioka Sisters" (K. Ichikawa, 1983). Four heiresses of a declining merchant family pursue love, marriage, and happiness in prewar Japan. See "The Pick of the Flicks." Japanese, subtitles. FREE. AH-A, 8 p.m. U-M Near Eastern & North African Film Series. "Lion of the Desert" (Moustapha Akkad, 1981). Anthony Quinn, John Gielgud, Irene Pappas, Rod Steiger. FREE. AH-B, 8 p.m. SS. "The Last Dragon" (Michael Schultz, 1985). Tarmak. Martial arts action film. SA, 7 p.m. & midnight. "Enter the Dragon" (Robert Clouse, 1973). Bruce Lee. Martial arts action film. SA, 9:30 p.m.

5 SATURDAY

★ Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society. Every Saturday. Slow-paced and moderate/fast-paced rides to the Dexter Bakery. 8 a.m. Meet at the old Amtrak station, Depot St. Free. 769-3758 (Sept. 7 ride), 662-8287 (Sept. 14), 994-3001 (Sept. 21), 769-4955 (Sept. 28).

★ "The Strategic Defense Initiative and Universities": U-M Campus Against Weapons in Space/U-M Student Assembly/U-M Office of Student Services. See 4 Friday. The conference concludes today with a series of workshops in various Rackham Building locations. 10-11:30 a.m.:

"Technical and Strategic Evaluation of SDI" and "The Effects of Militarism on the Lives of Women and Minorities." 11:30 a.m.-noon: "The Effects of SDI on the Domestic Economy" and "The Impact of SDI Measures on Arms Control." 2-3 p.m.: "The History of Military Research at the U-M and the Impact of SDI Research on the Campus."

National Chess Day Beginners Tournament/Huron Valley Amateur Championship Chess Tournament. The beginners tournament is for players who have never played in a chess tournament before; bring your own board, pieces, and chess clock (if you have one). Prizes for top three winners. The amateur championship is a 5-round/2-day Swiss-style tournament for players with USCF ratings of 2,000 and lower, including unrated players. Games are fifty moves in two hours, followed by a 15-minute sudden death. Cash awards include a \$100 first prize. No smoking; no computers. Participants must be members of the U.S. Chess Federation and the Michigan Chess Association. 10 a.m., St. Thomas Elementary School cafeteria, 540 Elizabeth. \$6 (beginners tournament), \$16 (amateur championship). For registration information, call 769-6059.



Rich Hall of "Saturday Night Live" is among the many comedians featured in the 1st Annual Ann Arbor Comedy Jam at the Michigan Theater, Oct. 4.

Bradley Brookshire: Kerrystown Concert House Croissant Concert. A recent U-M music school graduate who won the 1984 Magnum Opus international harpsichord competition, Brookshire won over local music lovers with his brilliant interpretations of Bach's virtuoso harpsichord works at two Kerrystown Concert House recitals last year. Today he performs William Byrd's The Bells, Bach's Tocata in G minor, three Scarlatti sonatas, and two movements from a suite by the French baroque composer Forqueray. The price of admission includes croissants from the Moveable Feast, champagne, coffee, and juice. 11 a.m., Kerrystown Concert House, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

"Autumn Stars" / "Comet Halley: Once in a Lifetime": U-M Exhibit Museum. Every Saturday morning ("Autumn Stars"), Saturday and Sunday afternoon ("Comet Halley"), and Thursday evening (both shows) through November 24. The video show "Autumn Stars" has live narration about what's visible in the autumn sky. "Comet Halley" is an audiovisual spectacular about the return this winter of the most famous of all comets. 11:30 a.m. ("Autumn Stars"), and 1:30, 2:45, & 4 p.m. ("Comet Halley"), U-M Exhibit Museum, Geddes Ave. at N. University. \$1.50. Children under 5 not admitted. 764-0478.

★ International Organ Conference Competition: U-M School of Music. Five organists compete in the final round of this competition for a top prize of \$1,000 and a recital during the organ conference which begins tomorrow (see listing). 1 p.m., U-M School of Music Organ Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

★ Weekly Meeting: Ann Arbor Go Club. Every Saturday. All invited to play the ancient Asian board game, which is known as Go in Japan, Weich'i in China, and Paduk in Korea. Beginners welcome. 2-7 p.m., Mason Hall room 1433, 419 S. State. Free. 971-2894.

Harvest Festival: Schwaben Verein. Dinner features sauerkraut, roast pork, spatz (German noodles), and onion pie for dessert. Followed by dancing, with music provided by The Austrian Quartet. 6-8 p.m. (dinner), 7:30 p.m.-midnight (dancing), Schwaben Hall, 215 S. Ashley. Tickets \$7 in advance, \$8 at the door. For advance tickets and information, call Art French at 668-7769 (weekdays) or 662-4964 (evenings and weekends), or Franz Lieb at 429-4828.

Allies: Benjamin/Allan Productions. Allies is a California-based militant Christian rock quartet which employs traditional rock 'n' roll elements—shouting vocals, screaming guitars, a driving beat, and abrasive lyrics—to wage its brand of spiritual warfare. "Allies proves you can be big, bad, and sanctified," says *Contemporary Christian Magazine* reviewer Scott Pinzon. Opening act is the Joe English Band, led by the former drummer of Paul McCartney's Wings. 7:30 p.m., Michigan Theater. Tickets \$7-\$8 in advance at Logos Book Store and at the door. 761-7177

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society/U-M Law Students Contradance Society. This month's dance is a fund-raiser for a film being made about Percy Danforth, Ann Arbor's octogenarian master of the bones. Live music by two bands with local callers: Robin Warner, Rich MacMath, Erma-Lynne Boue, and Dan Theyken. All dances taught; beginners welcome. 8-11:30 p.m., Michigan Union Pendleton Room. \$3. 996-8359.

★ Organ Dedication Recital: U-M School of Music. Also, October 13, 20, & 27. Series of recitals by U-M music faculty members dedicating the School of Music's new Fisk-Silbermann organ, recently installed in a specially built recital hall. Today: Edward Parmentier performs Bach's Fantasy and Fugue in G minor and his Toccata and Fugue in F, along with works by Frescobaldi and deGrigny. 8 p.m., U-M School of Music Bldg. Organ Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

Bolcom and Morris: Kerrystown Concert House. U-M music professor Bill Bolcom and his wife, Joan Morris, are famous for their interpretations of American popular song from Foster and the Hutchinson Family to "Black Denim Jacket." He's a virtuoso pianist and accomplished composer, she has a clear soprano and wonderful diction so you can understand every word she sings, and they have a great time together. It's a special treat to see them in the comfortably cozy setting of the Kerrystown Concert House, the feverishly active nonprofit performance hall they helped launch a year ago. Tonight's program features some Bolcom originals as well as songs by the likes of Irving Berlin, Jerome Kern, and Hoagy Carmichael, including many new to their repertoire. The promised highlight is Perry Winkler's "Tamara, Queen of the Nile," which caught the fancy of the *Newsweek* critic reviewing their performance in New York City's Town Hall. Wine reception follows. 8 p.m., Kerrystown Concert House, 415 N. Fourth Ave. \$15. Reservations required. 769-2999.

Jazz Dance Theater in Concert. See 4 Friday. 8 p.m.

"6 Rms Riv Vu": Ann Arbor Civic Theater Main Street Productions. See 3 Thursday. 8 p.m.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday. 8 p.m.

"Blueprints": Performance Network. See 4 Friday. 8 p.m.

Paula Poundstone: MainStreet Comedy Showcase. See 3 Thursday. 8:30 & 11 p.m.

FILMS

AAFC/CG/C2. "What Have I Done to Deserve This?" (Pedro Almodovar, 1984). Irreverent but painfully honest comedy about life in a working-class housing project in Madrid. Spanish, subtitles. AH-A, 7 & 9 p.m. **ACTION.** "Mr. Deeds Goes to Town" (Frank Capra, 1936). Gary Cooper, Jean Arthur. Nat. Sci., 7:30 p.m. "You Can't Take It with You" (Frank Capra, 1938). James Stewart, Jean Arthur, Lionel Barrymore. Two of the best by Frank Capra. Nat. Sci., 9:30 p.m. C2. "Repulsion" (Roman Polanski, 1965). Catherine Deneuve. Macabre psycho-sexual suspense. MLB 4; 7 p.m. "The Tenant" (Roman Polanski, 1976). Polanski stars as a file clerk who rents a decaying apartment vacated when the previous tenant committed suicide. MLB 4; 9 p.m. **HILL.** "Terms of Endearment" (James Brooks, 1984). Shirley MacLaine, Debra Winger, Jack Nicholson. Hillel, 8:15 & 10:30 p.m. **MED.** "Repo Man" (Alex Cox, 1984). Emilio Estevez, Harry Dean Stanton. Cult film about a new-wave punk who takes a job repossessing cars. MLB 3; 7:30 & 9:30 p.m. **SS.** "The Last Dragon" (Michael Schultz, 1985). Tarmak. Martial arts action film. SA, 7 p.m. & midnight. "Enter the Dragon" (Robert Clouse, 1973). Bruce Lee. Martial arts action film. SA, 9:30 p.m.

6 SUNDAY

★ "Fall Color Walk: Washtenaw County Parks and Recreation Department. WCPARC naturalist Matt Heumann leads a stroll along the dry trails

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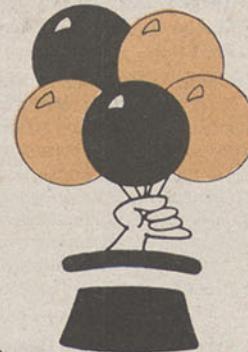
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through the Embury Swamp Preserve, one of the county's most colorful autumn landscapes, to see viburnum, dogwoods, and sumac ablaze in brilliant yellows, oranges, and reds. 10 a.m., Park Lyndon North, N. Territorial Rd. (1 mile east of M-52). Free. 973-2575.

Dick Waskin Puppets: Hebrew Day School of Ann Arbor. Currently performing with the Michigan Renaissance Festival in Clarkston, Waskin is an acclaimed puppeteer who has taken his shows to schools throughout the state. Today's 50-minute show includes a musical variety prelude, a demonstration of puppets that children can make themselves, and a puppet theater adaptation of Hans Christian Andersen's popular fairy tale "Rapunzel." Following each performance, Sesame Street characters hand out free balloons. Snacks available. 11 a.m. & 3 p.m., Ann Arbor Inn. Tickets \$4 (children, \$3) in advance and \$5 (children, \$3.50) at the door. 662-0712.

★ Natural Features Inventory Hike: Sierra Club. Ralph Powell leads a walk through a local area under development, whose special features the Sierra Club is trying to inventory and preserve. 1 p.m. Meet at City Hall parking lot. Free. 971-9013.

★ Open House: U-M School of Music Margaret Dow Towsley Center. A chance to take a look at this new addition to the U-M School of Music Building. U-M organ professor Marilyn Mason performs works by J.S. Bach at 2, 3, & 4 p.m. on the new Fisk-Silbermann organ in the organ recital hall located in the addition. 1-5 p.m., U-M School of Music Bldg., Baits Drive (off Broadway), North Campus. Free. 763-4726.

"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday 1:30, 2:45, & 4 p.m.

★ "Signs of Autumn": Waterloo Natural History Association. Naturalist Carol Strahler leads a walk along the Waterloo Nature Center trails. 1:30 p.m., Waterloo Nature Center parking lot, Bush Rd., Chelsea. (Take M-14/I-94 west to exit 157, go north on Pierce Rd. to Bush Rd., go left onto Bush Rd. for about 1/2 mile. The entrance is on the left.) Free. 769-0681.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday, 2 p.m.

Robert Noehren: First Baptist Church. Widely heralded as one of America's greatest concert organists, Noehren is a former U-M music professor who now lives in San Diego, California. His many awards include the American Guild of Organists International Performer of the Year Award and the Grand Prix du Disque. His playing is known for its disarming technical ease and for its eloquent, expressive phrasing. Noehren's program features many well-loved standards, including J.S. Bach's Fantasia and Fugue in G minor, his Fugue in D major, and his Fugue in C minor. Also, Franck's Prelude, Fugue, and Variation. Noehren performs on a newly installed organ he designed and built himself. 4:30 p.m., First Baptist Church, 512 E. Huron. \$5 donation. 663-9376.

Kalidoskopio of Greece: University Musical Society. This touring celebration of Greek culture includes folk song and dance by the Eleni Tsouli Folk Dance Ensemble and popular music and dancing by the Giorgis Katsaros Television Bouzouki Orchestra, a staple attraction on Greek television. The bouzouki orchestra features the celebrated bouzouki virtuoso Yannis Bithikotsis. The bouzouki is a long-necked stringed instrument similar to the mandolin. 8 p.m., Power Center. Tickets \$11-\$15 in advance at Burton Tower and at the door. 665-3717.

★ 25th Annual Conference on Organ Music: U-M School of Music. Also, October 7-9. A four-day program of lectures, workshops, recitals, and concerts. Most events are open only to registered participants, but many are free and open to the public. Today: Dillard University (New Orleans) music professor Herman Taylor performs works of J.S. Bach. 8:30 p.m., Hill Auditorium. Free. 763-4726.

Open Mike Night: MainStreet Comedy Showcase. Every Sunday. A varied mix that usually includes performances by guest professional comedians from Detroit and by aspiring local amateurs. All local comedians invited to perform. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$2.50. 996-9080.

FILMS

AAFC. "Male and Female" (Cecil B. DeMille, 1919). The butler becomes the master when a party of aristocrats is shipwrecked on a desert island. Silent. Accompanied by an original piano score performed live by Ann Arbor Silent Film Society president Art Stephan. Also, the short "Perils of Pauline." AH-A, 7 p.m. "Sunset Boulevard" (Billy Wilder, 1950). Gloria Swanson as the fading silent-film star, William Holden as her young com-

panion. AH-A, 9:30 p.m. **CG. "The Promoter"** (Ronald Neame, 1952). Alec Guinness, Glynis Johns. Adaptation of Arnold Bennett's comic story, "The Card." MLB 4; 7 p.m. "Last Holiday" (Henry Cass, 1950). Alec Guinness. Droll British comedy with a screenplay by J.B. Priestley. MLB 4; 8:45 p.m. **C2. "Five Graves to Cairo"** (Billy Wilder, 1943). WWII melodrama. Nat. Sci., 7 p.m. "Foreign Correspondent" (Alfred Hitchcock, 1940). Joel McCrea, Laraine Day, George Sanders. See "The Pick of the Flicks." Nat. Sci., 8:45 p.m. **MTF. "The Neverending Story"** (Wolfgang Petersen, 1984). Splendid, magical fantasy built around a young boy's visualization of a mystical book he is reading. Mich., 4, 7, & 9 p.m. **SS. "The Last Dragon"** (Michael Schultz, 1985). Tarmak. Martial arts action film. SA, 7 p.m. "Enter the Dragon" (Robert Clouse, 1973). Bruce Lee. Martial arts action film. SA, 9:30 p.m.

7 MONDAY

"America's Role in Africa's Development: Past and Future": U-M Celebration of the 25th Anniversary of the Peace Corps. This 2-day international symposium is being held in honor of the 25th anniversary of the establishment of the Peace Corps, which President Kennedy first discussed during a 1960 campaign speech at the U-M. The symposium features talks and panel discussions by African and American scholars and policymakers. Highlights include an address by Vice President Bush (3 p.m. today) and talks by former Peace Corps director Sargent Shriver (lunch today) and current Peace Corps director Loret Miller Ruppe. Other participants include Nigerian economist Ojetunji, Senegal Institute of Applied Economics director Cheikh Tidiane, World Bank consultant Elliot Berg, U.S. Chamber of Commerce vice president Michael Samuels, UNESCO senior liaison officer Herschell Challenor, Columbia University anthropology professor Elliott Skinner, U-M political science professor Ernest Wilson, U-M Afro-American and African studies professor Ali Mazrui, Michigan State African Studies Center director David Wiley, and others. 7:45 a.m.-9 p.m., Rackham Building. \$125 (students & returned Peace Corps volunteers, \$80) includes meals. \$75 (students & returned Peace Corps volunteers, \$40) for conference only. For registration information, call 764-5304.

★ 25th Annual Conference on Organ Music: U-M School of Music. See 6 Sunday: Today: Recital by U-M organ majors, 3:30 p.m., U-M School of Music Organ Recital Hall; recital by U-M organ professor Robert Glasgow, 8:30 p.m., Hill Auditorium.

★ Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission. Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3 to 4 mile hike led by a WCPARC recreation specialist. An enjoyable form of exercise and a social occasion for walkers who like to chat and mingle. In case of rain, meet at the Briarwood Grand Court for a walk throughout the mall area. 6:30 p.m. Meet at County Farm parking lot, Platt Rd. at Washtenaw Ave. Free. 973-2575.

★ Ann Arbor Recorder Society (Washtenaw Council for the Arts). All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. 7:45-9:45 p.m., Forsythe School band room, 1655 Newport Rd. \$25 annual dues. (First-time visitors welcome free.) 663-4005, 662-8374.

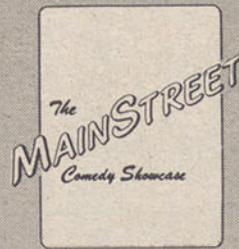
★ "Jesus and the Moral Life": U-M Program on Studies in Religion. Part of series of weekly lectures through December 9 by the renowned theologian Harvey Cox, who is in residence at the U-M this fall as a visiting professor of religious thought. A Harvard Divinity School professor, Cox is best known as the author of *Religion in the Secular City*. 8-10 p.m., Modern Languages Bldg. Auditorium 3. Free. 764-4475.

★ Poetry/Fiction Readings: Guild House. Every Monday. This month's readers to be announced. Poets and fiction writers interested in participating in the Guild House readings this year should call 662-5189. 8 p.m., Guild House, 802 Monroe. Free.

The Saline Big Band: The Ark. Music from the swing era. Proceeds to help finance a handicap access elevator at The Ark. 8 p.m., The Ark, 637½ S. Main. \$5 (members, \$4). 761-1451.

FILMS

MTF. "Pink Floyd: The Wall" (Alan Parker, 1982). Feature-length rock video adaptation of Pink Floyd's best-selling album, "The Wall." Mich., 7 & 9 p.m.



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Reunion Tour
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Friday, November 1

eclipse PRESENTS

**WILLEM BREUKER
KOLLEKTIEF**

Sat. Oct. 19 • 8 pm • Mendelssohn Theater

**DAVID MURRAY &
STANLEY COWELL**

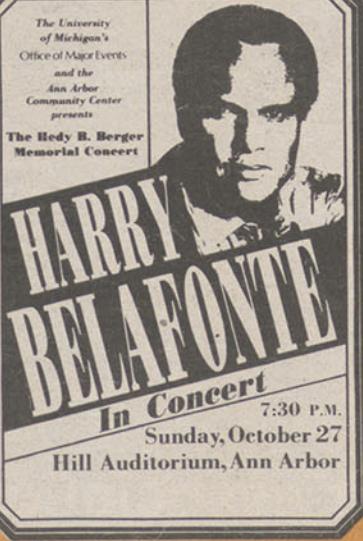
Sat. Nov. 2 • 8 pm • The Ark

An Evening With

WINDHAM HILL

featuring Liz Story, Michael Hedges, Darol Enger, & Mike Marshall

Sat. Nov. 9 • 8 pm • Power Center



**WAYNE SHORTER
QUINTET**

Sun. Nov. 17 • 7:30 & 10 pm • The Ark

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Sunday, October 20

Hill Auditorium

7:30pm

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8 TUESDAY

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to the Ann Arbor area within the past two years. 10 a.m. Free. For location and information, call 665-6450.

★ **"A Morning with Anna Maria Alberghetti": Town Hall Celebrity Lecture Series.** The well-known actress and singer talks about her life. Alberghetti, who won a Tony Award for her performance in the stage musical "Carnival," is also a top tennis player and an accomplished cook. Proceeds go to the Margaret Waterman Alumnae Group's scholarships for undergraduate U-M women. 10:30 a.m., Lydia Mendelssohn Theater. \$8 at the door. 761-2404.

★ **"Flower Arranging with a Flair": Matthaei Botanical Gardens Herb Study Group.** Lecture/demonstration by Sheila MacQueen, Britain's most famous floral arranger, designer, and decorator. The author of five books on flower arranging and the former chief demonstrator of the Constance Spry Organization, MacQueen has arranged for the Royal Family, Westminster Abbey, and many other special occasions. The program is followed by a "flower pot" luncheon featuring foods with flowers, served in a flower pot. Also, this evening MacQueen offers a second lecture/demonstration, "Flower Arranging for Special Occasions," also followed by refreshments featuring foods with flowers. At the end of both events, all arrangements made during the demonstrations are raffled off to the audience. 11 a.m. & 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. \$17.50 (morning program), \$7.50 (evening program). Reservations required. 764-1168.

★ **"From Sam Spade to Spenser: The Private Eye in American Fiction": Ann Arbor Public Library "Booked for Lunch" Series.** Talk by EMU English professor David Gherin, who is currently writing a book on this subject. Broadcast live on cable channel 8. Bring a sack lunch; coffee & tea provided. 12:10 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 994-2342.

★ **Neighborhood Energy Fairs: Ann Arbor City Energy Program/Ecology Center.** Also October 16, 24, & 29 and November 6 & 11 (all different locations). Residents of the neighborhoods surrounding each fair location can view thermograms of their homes taken last winter and learn about where heat is being wasted in their homes. Thermograms are infrared photographs showing heat loss. Also, hands-on demonstrations about low cost energy conservation techniques and information about various city energy programs, the Ecology Center's home visit program, utility company energy audits and financing programs, and services and products offered by local energy businesses. 6:30-10 p.m., Slauson Intermediate School, 1019 W. Washington. Free. 996-3150.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 1 Tuesday, 7-10 p.m.

★ **"The Toughest Job You'll Ever Love": U-M International Center.** Film about the experiences of Peace Corps volunteers in Asia, Africa, and South America. Following the film, a Peace Corps representative is on hand to answer questions. 7:30 p.m., U-M International Center, 603 E. Madison. Free. 764-9310.

★ **General Meeting: National Organization for Women.** Local high school teacher Pat Tompkins talks about her experiences at the Women's International Institute held in Greece and Turkey last summer. Tompkins also discusses a course on goddess mythology she's developing for Washtenaw Community College. All invited. 7:30 p.m. (social hour), 8 p.m. (program), First Unitarian Church, 1917 Washtenaw Ave. Free. 995-5494.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance (Washtenaw Council for the Arts). Also, October 22. Includes everything from boisterous village dances to elegant ballroom contradances to intricate dances of the modern era. All dances taught; no partner necessary. Live music. 7:30 p.m., Forsythe School choral room, 1655 Newport Rd. \$2. 996-8359.

★ **"War, Peace, and the Russians: The Soviets Remember World War II": U-M Center for Russian and East European Studies.** Lecture by Wellesley College history professor Nina Tumarkin, illustrated with slides taken in the Soviet Union last year during the celebration of the 40th anniversary of the end of WWII. 8 p.m., Lane Hall room 200, 204 S. State. Free. 764-0351.



Rosalie Sorrels returns to The Ark for an evening of traditional song, Oct. 8.

Rosalie Sorrels: The Ark. One of the finest and most credible interpreters of traditional songs around, Sorrels has also written several sardonic, memorable originals, including the well-known "Always a Lady." *Rolling Stone* aptly describes her music as "warm, funky, hard-driving, and bluesy-sweet." She has a large and devoted local following. 8 p.m., The Ark, 637½ S. Main. \$6 (members, \$5) at the door. 761-1451.

FILMS

CG. **"Images"** (Robert Altman, 1972). Susannah York stars in this elusive, fascinating film about a woman whose life is a strange blend of fantasy and reality. See "The Pick of the Flicks." AH-A, 7 & 9 p.m. MTF. **"The Deer Hunter"** (Michael Cimino, 1978). Robert DeNiro, Christopher Walken, John Savage, Meryl Streep. Mich., 8 p.m.

9 WEDNESDAY

★ **"Morning Musicales": Society for Musical Arts.** Recital by pianist Pauline Martin, a U-M music school graduate with a budding international career. Her Washington, D.C., debut last April was described as "dazzling" by the *Washington Post* reviewer, and she received critical acclaim in several European performances. Her program includes works by Mozart, Schubert, Rachmaninoff, and Chopin. Proceeds go to the Society for Musical Arts' scholarship fund. 10:30 a.m., Women's City Club, 1830 Washtenaw Ave. \$4 (students, \$3). 663-2068.

★ **25th Annual Conference on Organ Music: U-M School of Music.** See 6 Sunday. Today: Organ recital by the first prize winner of the International Organ Performance Competition, 11 a.m.; recital of J.S. Bach organ works by Church of St. Gardus Magella (The Hague, Netherlands) organist Ben Van Oosten; and a recital of J.S. Bach organ works by Kirche zum Heilsbronn (West Berlin) music director Heinz Lohmann, 8:30 p.m. Today's recitals are in the U-M School of Music Bldg. Organ Recital Hall, Baits Drive (off Broadway), North Campus.



The Ecology Center and the City Energy Program team up to sponsor the Neighborhood Energy Fairs at various Ann Arbor locations, Oct. 8, 16, 24, and 29.

★ **"Getting Ready for an English Christmas": Kitchen Port.** Julie Lewis shows how to prepare English Christmas cake, Christmas pudding, and mincemeat. Noon-1:30 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **"Washtenaw County Rural Policies": Washtenaw County Planning Commission.** Slide presentation by county planner Don Pennington. Discussion follows. 12:15 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 761-3186.

★ **Laugh Your Way to Psychological Health.** Local therapist Jeffrey Von Glahn discusses the therapeutic value of laughter. 7:30 p.m., *Friends Meeting House*, 1420 Hill St. Free. 434-9010.

★ **"The Role and Function of the State Water Resources Commission": Huron River Watershed Council.** Talk by county drain commissioner James Murray, who is also chairman of the Water Resources Commission. 7:30 p.m., *Lawton School*, 2250 S. Seventh St. Free. 769-5123.

★ **"Plant Hunting in the Himalayas": Friends of Matthaei Botanical Gardens.** Lecture with slides by Roy Lancaster, a prominent English horticultural author, lecturer, and TV personality. 8 p.m., *Matthaei Botanical Gardens*, 1800 N. Dixboro Rd. Free. 764-1168.

★ **"In a Brilliant Light: Van Gogh in Arles": Netherlands-America University League.** Showing of this film produced by the Metropolitan Museum of Art. Followed by commentary and discussion led by U-M art history professor Rudolf Arnheim. 8 p.m., *U-M International Center*, 603 E. Madison. Free. 763-6865.

★ **"Talking With": Hill Street Players.** Also, October 10 & 12-13. Scott Weissman directs the debut performance of this new U-M student-run theater company sponsored by the Hillel Foundation. Written by Jane Martin (a pseudonym for a group of playwrights who have chosen to remain anonymous), "Talking With" is a series of fascinating monologues in which eleven women of various backgrounds talk about their lives. 8 p.m., *Hillel*, 1429 Hill St. \$5 (students & seniors, \$4). 663-3336.



Friends of the Matthaei Botanical Gardens sponsor a lecture and slide show on "Plant Hunting in the Himalayas," Oct. 9.

★ **"An Evening of Japanese Music": Kerrystown Concert House.** Concert by an accomplished U-M music student ensemble led by William Malm, a world-famous Japanese music expert who is also known for his engaging, entertaining presentations. The program includes festival music with drums and flute and koto music accompanied by a dancer. The koto is an ancient Japanese string instrument. This concert is in celebration of the opening of the Fuji Restaurant in neighboring Braun Court. Food from the Fuji with wine is served after the performance. 8 p.m., *Kerrystown Concert House*, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

★ **Vigil: Coalition for a Grassroots Shelter.** Vigil in memory of women who have died from domestic violence and in support of those who have survived it. Also, songs, poetry, rituals. All invited. In conjunction with National Domestic Violence Awareness Week. 9 p.m., *Federal Bldg.*, E. Liberty at S. Fifth Ave. Free. 996-3547, 996-9517.

Joe "King" Carrasco: **Rick's American Cafe.** This new wave Tex-Mex quartet is led by Carrasco, a brilliant songwriter and a manic, charismatic vocalist. The band's live shows are known for driving crowds into a dancing frenzy. Their latest LP, "Bordertown," which received an "A" in *Village Voice* critic Robert Christgau's "Consumer Guide," has been described as a "sacrificial offering to the party god of the Incas, Yabba Ding Ding." 9:30 p.m., *Rick's American Cafe*, 611 Church St. \$6 at the door only. 996-2747.

FILMS

CG. **"Submarine"** (Frank Capra, 1928). A sub commander who seduces his buddy's wife later finds himself in a situation where only his cuckold-

ed friend can save his life. Nat. Sci., 7 p.m. "Dirigible" (Frank Capra, 1931). Thrilling tale of a race to the South Pole. With Ralph Graves, Jack Holt, and Fay Wray. Nat. Sci., 8:30 p.m. MTF. "Fitzcarraldo" (Werner Herzog, 1982). Klaus Kinski. Madly obsessive film about a man's madly obsessive determination to build an opera house in the Amazon jungle. Mich., 8 p.m. SS. "Kiss Me Goodbye" (Robert Mulligan, 1982). Sally Field, James Caan, Jeff Bridges. SA, 7 & 9:30 p.m.

10 THURSDAY

★ **Music at Mid Day: Michigan Union Arts Programs.** A trio of U-M music students perform trios by Brahms and Beethoven. Performers are pianist Jose Talled, clarinetist Scott Wright, and cellist John Michael. 12:15 p.m., *Michigan Union Pendleton Room*. Free. 763-5900.

★ **"Dial M for Murder": True Grist Dinner Theater (Washtenaw Council for the Arts).** Also, every Wednesday (1 p.m.), Thursday through Saturday (6:30 p.m.), and Sunday (1 p.m.) through November 17. Charles Burr directs Frederick Knott's mystery/suspense classic about a man's unsuccessful plot to kill his wife. The cast of professional performers from around the U.S. is to be announced. 6:30 p.m. (dinner), 8 p.m. (show), *True Grist Dinner Theater and Restaurant*, Homer, MI. For directions and ticket prices, see 2 Wednesday listing of "You Can't Take It with You." Reservations required. (517) 568-4751, (800) 828-6161.

★ **"Autumn Stars"/"Comet Halley: Once in a Lifetime": U-M Exhibit Museum.** See 5 Saturday, 7 p.m. ("Autumn Stars") and 8:15 p.m. ("Comet Halley").

★ **Orientation: Fourth Avenue People's Food Co-op.** Also, October 26 (8:30-10 a.m.). Topics include the history and current state of the co-op movement and an overview of the People's Food Co-op structure. 7:30 p.m., *People's Food Co-op*, 212 N. Fourth Ave. Free. (Membership dues are \$12/year.) Advance registration required. 994-9174.

★ **"The Development of the Kibbutz": Hillel Foundation.** Talk by Benny Schwartz, a representative of the Jewish Agency in Detroit. 7:30 p.m., *Hillel*, 1429 Hill St. Free. 663-3336.

★ **"Sex, Kids, Communication": Planned Parenthood of Mid-Michigan.** Presentation by local family communications consultant Pam Hoffer. 7:30-9:30 p.m., *Planned Parenthood*, 3100 Professional Drive. \$2 donation. Space limited; pre-registration suggested. 973-0710.

★ **"Simplified Lifestyles": Bread for the World.** Informal discussion of how to live better on less. Bread for the World is a lay Christian movement focusing on world hunger and U.S. government policy. 7:30 p.m., *First Presbyterian Church*, Founders Room, 1432 Washtenaw Ave. Free. 764-7165.

★ **"The New Italian Woman: From Rosary Beads to the Corporate Board": Michigan Italian American Women.** Talk by U-M romance languages lecturer Maria Rosaria Vitti-Alexander. 7:30 p.m., *Modern Languages Bldg.* Lecture Room. Free. 665-4980.

★ **"Inside East Germany: Life in a Communist State": Friends of the Ann Arbor Public Library.** Illustrated lecture by public library director Ramon Hernandez, who has represented his church in official relations with the East German church and has traveled to East Germany several times in the last eight years. 7:30 p.m., *Ann Arbor Public Library* basement meeting room, 343 S. Fifth Ave. at William. Free. 994-2333.

★ **"We Cover the Waterfront": Sierra Club General Meeting.** Ann Arbor parks superintendent Ron Olson discusses the complexities of managing an urban park system. 7:30 p.m., *Ann Arbor Public Library* basement meeting room, 343 S. Fifth Ave. at William. Free. 663-4968.

Duck's Breath Mystery Theater: **The Ark.** Also, October 11-13. This San Francisco-based comedy troupe's shows last April were one of the highlights of The Ark's 1984-1985 season, and they are back by extreme popular demand. Best known for its "Ian Scholes" and "Ask Mr. Science" spots on NPR's "All Things Considered," Duck's Breath offers a polished and varied mix of satirical comedy and comic silliness from transvestite farmers and caffeine zombies to "Zarda, Cow from Hell." 8 p.m., *The Ark*, 637 1/2 S. Main. Tickets \$9.50 in advance at *Schoolkids*, *Herb David Guitar Studio*, the *Michigan Union Ticket Office*, *Hudson's*, and all other *Ticketworld* outlets, and at the door (if available). 761-1451.

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by D.H. Lawrence

After waiting 56 years for its premiere, this work won the Best New Play Award in London. The great novelist was also a great dramatist.

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340 MAYNARD ST ANN ARBOR 665-7692

Francois-Rene Duchable: University Musical Society. A child prodigy who won his first major prize at age 13, Duchable, now 33, is regarded as one of the world's most brilliant young classical pianists. *Ovation* magazine describes him as a "powerfully accurate pianist possessing the proverbial clear French tone and brilliant technique at its best." Duchable, who made his North American debut at the 1984 Ann Arbor Summer Festival, returns to perform an all-Liszt concert. Program: Paraphrase on Mozart's "Don Giovanni," transcriptions of Berlioz's Symphonie Fantastique (3rd and 4th movements) and of "Polonaise" from Tchaikovsky's "Eugene Onegin," and Liszt's own Sonata in B minor. 8 p.m., Rackham Auditorium. Tickets \$5-\$10 in advance at Burton Tower and at the door. 665-3717.

"Loot": Suspension Theater. Also, October 11-13 & 17-20. Andy Mennick directs English playwright Joe Orton's lampoon of the detective farce. The action revolves around a coffin filled with stolen money by a crooked undertaker and his accomplice, a corrupt nurse who wants in on the action, and an even more ruthlessly corrupt police inspector. Dubbed the "Oscar Wilde of the Welfare State," Orton wrote four full-length plays and several TV dramas before his murder in 1967. He was one of the first countercultural playwrights to be accepted by the commercial theater, and his plays are part of the modern repertory of regional theaters throughout the U.S. and England. Orton's hallmark is the subversion of drawing room comedy and other popular comic genres by filling them with completely amoral characters and situations. Stars Mickle Maher and Christopher Flynn, along with Suspension Theater regulars Alison Maker, Scott Palmer, and John Nicolson. 8 p.m., Performance Network, 408 W. Washington. \$6 (students & seniors, \$5) in advance and at the door. Tonight only, two admissions for the price of one. Group rates available. For reservations and information, call 665-1400.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday. 8 p.m.

"Talking With": Hill Street Players. See 9 Wednesday. 8 p.m.

Max Alexander: MainStreet Comedy Showcase. Also, October 11-12. Alexander is a New York City comic best known for his role in Federal Express commercials. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat.). 996-9080.

Otis Day and the Knights: Kastle Productions. Also, October 11. First seen in the movie "Animal House," this 60s-style rock 'n' soul band comes to town as part of its "Toga Party Tour." Their repertoire features all the frat house favorites, including "Shama-Lama-Ding-Dong," "Louie, Louie," and "Shout." 10 p.m., Nectarine Ballroom, 516 E. Liberty. Tickets \$9 in advance at Schoolkids', the Michigan Union Ticket Office, Hudson's, Where House Records, and all other Ticketworld outlets; \$11 at the door. 663-1399.

FILMS

AAFC. "The Birds" (Alfred Hitchcock, 1963). Tippi Hedren, Rod Taylor. Nat. Sci., 7 p.m. "Marnie" (Alfred Hitchcock, 1964). Tippi Hedren, Sean Connery. Nat. Sci., 9:15 p.m. **Perry Bullard Film Series.** "Acid Rain: Requiem or Recovery" (Film Board of Canada). Once banned by Reagan's Justice Department as "propaganda," this half-hour documentary explores the impact of acid rain on North American woods, water, and wildlife. Donations. U-M School of Natural Resources Dana Bldg., 430 E. University, 7:30 p.m. CG. "Barry Lyndon" (Stanley Kubrick, 1976). Ryan O'Neal, Marisa Berenson. Lavish adaptation of Thackeray's novel about an 18th-century rogue. AH-A, 7 p.m. **MTF.** "A Sunday in the Country" (B. Tavernier, 1984). Tale of a turn-of-the-century artist who plays it safe as an academic painter rather than risking his talent in original ventures. Mich., 7 & 9 p.m. SS. "Norma Rae" (Martin Ritt, 1979). Sally Field, Ron Leibman, Beau Bridges. SA, 7 & 9:30 p.m.

11 FRIDAY

Giant Rummage Sale: Ann Arbor Community Center. Large selection of children's and adult clothing and shoes, jewelry, home decorator items, furniture, appliances, sporting goods, luggage, tools, kitchen utensils, and general household articles. 9 a.m.-5 p.m., Ann Arbor Community Center, 625 N. Main. Free admission. 662-3128.

*** "Computers and Informational Democracy": Washtenaw Nonprofit Computer Consortium/Ecology Center.** Talk by Mark Vermillion,

manager of corporate grants for Apple Computer, Inc. 12:15 p.m., *Ann Arbor Public Library basement meeting room*, 343 S. Fifth Ave. at William. Free. 761-3186.

★ **Southpaw Party: Shaman Drum Bookshop.** Celebration of the publication of the first issue of *Southpaw*, a new local literary magazine. Refreshments. 4-6 p.m., *Shaman Drum*, 313 S. State. Free. 662-7407.

★ "Developing a Sustainable Agriculture Potluck and Program": Interfaith Council for Peace Food, Land, and Justice Committee. Bring a dish to pass prepared from Michigan-grown food. Beverages provided. Followed by slide presentation and discussion. 6:30 p.m. (potluck), 7:30 p.m. (program), First Baptist Church, 512 E. Huron. Free. 663-1870.



Duo pianists Cameron Grant and James Winn present a concert of classical music, Oct. 11.

Duck's Breath Mystery Theater: The Ark. See 10 Thursday. 7:30 & 10 p.m.

★ **U-M Concert Band/Chamber Winds: U-M School of Music.** Larry Rachleff conducts this popular U-M music student ensemble in performances of Beethoven's Rondino, Reynolds's Scenes Revisited, Schoenberg's Theme and Variation, Grainger's Colonial Song, and Milhaud's Suite Francaise. 8 p.m., Hill Auditorium. Free. 763-4726.

Grant & Winn: Great Lakes Performing Artist Associates Ann Arbor Concert Series. Duo pianists Cameron Grant and James Winn present a concert of works by Poulenc, Liszt, Stravinsky, and Infante. These two Denver natives have been performing together since they were eight years old. In 1980 they won the Munich International Two Piano Competition. 8 p.m., Kerrystown Concert House, 415 N. Fourth Ave. \$5. 769-2999.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday. 8 p.m.

"Loot": Suspension Theater. See 10 Thursday. 8 p.m.

International Folk Dancing: U-M Folk Dance Club. See 4 Friday. 8:30-10:30 p.m.

Max Alexander: MainStreet Comedy Showcase. See 10 Thursday. 8:30 & 11 p.m.

Matt "Guitar" Murphy: Rick's American Cafe. A heralded blues veteran who's played with everyone from Muddy Waters and Sonny Boy Williamson to jazz organist Jack McDuff, Murphy is most widely known for his role in "The Blues Brothers." He's a frequent and popular visitor to Ann Arbor. His music is full-bodied R&B, at once sinuous and hard-driving. 9:30 p.m., *Rick's American Cafe*, 611 Church St. \$3.50 at the door only. 996-2747.

Otis Day and the Knights: Kastle Productions. See 10 Thursday. 10 p.m.

FILMS

AAFC. "Mask" (Peter Bogdanovich, 1985). Cher. Nat. Sci., 7 & 9 p.m. ACTION. "Broadway Danny Rose" (Woody Allen, 1984). Woody Allen, Mia Farrow. MLB 4; 7:30 & 9:30 p.m. C2. "Duck, you Sucker" (Sergio Leone, 1972). A Mexican bandit and an IRA-trained explosives expert become inadvertent revolutionary heroes when the bank vault they break into turns out to be filled with political prisoners. MLB 3; 7 p.m. **The Good, the Bad, and the Ugly** (Sergio Leone, 1967). Clint Eastwood, Lee Van Cleef, Eli Wallach. MLB 3; 9:30 p.m. U-M Japanese Film Series. "The Demon Pond" (Masahiro Shinoda, 1979). Whimsical, mysterious fable about an enchanted pond and the beautiful supernatural princess who lives in its depths. With the famous Kabuki star and female impersonator

extraordinaire, Tamasuaro. See "The Pick of the Flicks." Japanese subtitles. FREE. AH-A, 8:00 p.m. MTF. "Prizzi's Honor" (John Huston, 1985). Jack Nicholson, Kathleen Turner, Angelica Huston. Mich., 7 & 9:30 p.m. U-M Near Eastern & North African Film Series. "The Opium and the Baton" (Ahmed Rachedi, 1970). Film about the experiences of Algerian partisans during the struggle against French occupation. Arabic & French, subtitles. FREE. AH-B, 8 p.m. SS. "Places in the Heart" (Robert Benton, 1985). Sally Field, Lindsay Crouse, John Malkovich. SA, 7, 9:30, & midnight.

12 SATURDAY

★ "Nature Walk at Domino's Farms": Washen County Extension Service. Local nature guide Bill Casello leads a walk through one of the area's newest park settings to see migrating birds and butterflies and to identify the colorful fall trees. 8-10 a.m., *Domino Farms barn & reception area*, Earhart Rd. (off Plymouth). Free. 761-3186.

5th Annual "Run for the Health of It": U-M Health Services. 5 km (3.1 mile) run through the hilly terrain of Nichols Arboretum. Awards for overall male and female winners and for male and female winners in each age division. Drawing for gift certificates from Tortoise & Hare Running Center. 9 a.m. (check-in & late registration), 10 a.m., *Markley Residence Hall, Washington Hts.*, near U-M Hospital. \$2 (\$5 with T-shirt) by October 7. \$3 day-of-race registration. Entry forms available at various campus locations and local sporting goods stores. 763-1230 (weekdays).

Giant Rummage Sale: Ann Arbor Community Center. See 11 Friday. 9 a.m.-5 p.m.

★ **Country Fair: Emerson School.** Entertainment includes a performance by local magician Daryl Hurst, children's music by the local folk duo of Betsy Cook and Roger Marcus, a haunted house, a fortune-teller, children's games, and a chance to meet members of the U-M basketball team. Also, silent auction of items donated by local merchants, a rummage sale, and a bake sale. Proceeds to buy furniture and books for the Emerson School library. Rain or shine. 10 a.m.-3 p.m., *Emerson School*, 5425 Scio Church Rd. at Zeeb Rd. Free. 662-6255.

★ "Italian Cuisine": Ypsilanti Food Co-op Cooking Encounters. Recipes, samples, and information. 10 a.m.-2 p.m., *Ypsilanti Food Co-op*, 312 N. River St., Depot Town, Ypsilanti. Free. 483-1520.

★ "Hollandaise Sauce": Kitchen Port. Julie Lewis shows how to make hollandaise sauce using the Vipalp automatic saucemaker and the Beka simmer pot. 11 a.m.-noon, *Kitchen Port* (Kerrytown). Free. 665-9188.

★ **Big Ten Invitational: U-M Men's and Women's Golf.** 11 a.m., *U-M Golf Course*. Free. 663-2411. "Autumn Stars"/"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday. 11:30 a.m. ("Autumn Stars") and 1:30, 2:45, & 4 p.m. ("Comet Halley").

★ "Taxes for Peace": Ann Arbor War Tax Dissidents/World Peace Tax Fund. Slide presentation exploring why funding for peace-promoting activities is important in the nuclear age. Also, planning for an April 15 anti-tax action invoking the Nuremberg Principles. Bring a bag lunch; beverages provided. All invited. Noon-3 p.m., *Wesley Foundation Pine Room*, 602 E. Huron at State. Free. 663-2655.

★ **Organic Lawns and Gardens Walking Tour: Ecology Center.** U-M natural resources professor Bill Stapp and Washtenaw County Co-operative Extension Service naturalist Bobbie Lawrence lead a walking tour of the Lakewood subdivision to see and learn about low-chemical-use gardening techniques. Located in the Sister Lakes area, the Lakewood subdivision has many excellent examples of low-chemical, environmentally sensitive lawns, gardens, and composting areas. 1-3 p.m., *Dolph Park pavilion*. Free. 761-3186.

Duck's Breath Mystery Theater: The Ark. See 10 Thursday. 7:30 & 10 p.m.

★ **Observers' Night: University Lowbrow Astronomers.** A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. 8 p.m.-1 a.m., *Peach Mountain Observatory*, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 663-2080 (eves.).

Swingin' A's Square Dance Club. Also, October 26. With caller Ted Shaw. All invited. 8-11 p.m., *Forsythe School*, 1655 Newport Rd. \$5 per couple. 662-6673, 971-3832.

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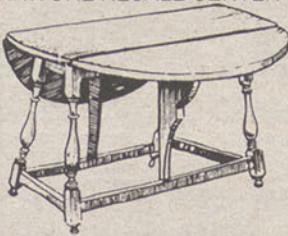


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Hanover Band of London: University Musical Society. Modeled on Beethoven's Burgtheater Orchestra, this 35-member group, one of Europe's most renowned period instrument ensembles, is making its first U.S. tour. The all-Beethoven program includes the Overture to "The Creatures of Prometheus," Symphony No. 1, and Piano Concerto No. 3, with fortepianist Melvyn Tan. 8 p.m., Hill Auditorium. Tickets \$8-\$19 in advance at Burton Tower and at the door. 665-3717.

The Temptations: EMU Office of Campus Life. One of Motown's most popular vocal groups, the Temptations are still going strong. This concert is part of EMU's Homecoming weekend. 8 p.m., Pease Auditorium, EMU campus, Ypsilanti. Tickets \$12.50-\$15 at the McKenny Union Box Office, Hudson's, Where House Records, and all other Ticketworld outlets. 487-3045.

Renaissance City Chamber Players. First in a series of twelve Ann Arbor concerts during the 1985-1986 season by this Detroit-based conductorless ensemble of eleven string virtuosos. Regarded as one of the most exciting young groups on the American classical music scene, RCCP is scheduled to perform at festivals in Tours and Toulon, France. Today's varied program includes Hôvhaness's Psalm and Fugue, Mendelssohn's Symphony for Strings in C, and Vivaldi's The Four Seasons, with violin solo by RCCP artistic director Misha Rachlevsky. 8 p.m., First Baptist Church, 502 E. Huron. \$8. 626-8742.

The Nylons: U-M Office of Major Events. The Nylons are a four-man "rock appella" vocal quartet whose repertoire ranges from swing-era material to contemporary songs. Their debut LP on Open Air Records (Windham Hill's vocal label), "One Size Fits All," has just been released in the U.S., but it has already gone platinum in Canada and been awarded the Dutch equivalent of a Grammy as the International Chartbreaker of the Year. The group is known for its seamless harmonies and inventive arrangements as well as for a high-energy stage show featuring instant costume changes, dynamic choreography, and dramatic lighting effects. Though initially The Nylons used no instruments other than their voices and percussive effects obtained through finger snapping, foot tapping, and thigh clapping, their percussion now includes tambourines, congas, and electronic drums. 8 p.m., Power Center. Tickets \$12.50 in advance at the Michigan Union Ticket Office, Hudson's, Where House Records, and all other Ticketworld outlets. For information or to charge by phone, call 763-TKTS.

Spencer Barefield: Great Lakes Performing Artist Associates Ann Arbor Concert Series. Solo concert by this innovative avant-garde jazz composer/guitarist who recently joined the GLPAA artist roster. Barefield has been praised in *downbeat* for his "synthesis of African string music, jazz, and timbral investigations" as well as for his "compositional versatility." Reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5. 769-2999.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday, 8 p.m.

"Loot": Suspension Theater. See 10 Thursday, 8 p.m.

"Talking With": Hill Street Players. See 9 Wednesday, 8 p.m.

Max Alexander: MainStreet Comedy Showcase. See 10 Thursday, 8:30 & 11 p.m.

Matt "Guitar" Murphy: Rick's American Cafe. See 11 Friday, 9:30 p.m.

FILMS

ACTION. "Breakfast at Tiffany's" (Blake Edwards, 1961). Audrey Hepburn, George Peppard, Patricia Neal. Based on Truman Capote's story, this comedy has an appealing score by Henry Mancini. Nat. Sci., 7:30 p.m. "In Cold Blood" (Richard Brooks, 1967). Robert Blake, Scott Williams, John Forsythe. Fine adaptation of Truman Capote's "nonfictional novel." Nat. Sci., 9:30 p.m. CG. "The Breakfast Club" (John Hughes, 1985). Five high school students from different social backgrounds discover their mutual fears and longings during their time together in detention. MLB 3; 7, 8:45, & 10:30 p.m. C2. "Painters Painting" (E. De Antonio, 1972). Non-academic survey of contemporary American art. Features de Kooning, Johns, Rauschenberg, Motherwell, Rothko, Pollack, and Warhol. AH-A, 7 p.m. "French Can-Can" (Jean Renoir, 1955). Musical about the Parisian nightclub owner who discovers the can-can dance. With Jean Gabin, Francoise Arnoul, and Edith Piaf. French, subtitles. AH-A, 9:10 p.m. MED. "An Officer and a Gentleman" (Taylor Hackford, 1982). Richard Gere, Debra Winger, Lou Gossett. MLB 4; 7:30 &

9:45 p.m. MTF. "Racing with the Moon" (Richard Benjamin, 1984). Sean Penn, Nicholas Cage, Elizabeth McGovern. Mich., 7 p.m. "The Falcon and the Snowman" (John Schlesinger, 1985). Sean Penn, Timothy Hutton. Mich., 9:15 p.m. SS. "Places in the Heart" (Robert Benton, 1985). Sally Field, Lindsay Crouse, John Malkovich. SA, 7, 9:30, & midnight.



Jazz composer/guitarist Spencer Barefield performs at Kerrytown Concert House, Oct. 12.

13 SUNDAY

★ U-M Field Hockey vs. Purdue. 10 a.m., varsity field behind Fisher Stadium. Free. 763-2159.

11th Annual Washtenaw County Hunger Walk: Interfaith Council for Peace. Proceeds from this walk, which offers both 10 mile and 10 km (6.2 mile) routes, go to food programs in Asia, Africa, and Central America, as well as to eight local hunger organizations. Last year, 950 walkers raised more than \$40,000. Prospective participants should contact their local religious congregations or the Interfaith Council for Peace to get sponsor envelopes. 1 p.m., Huron High School, 2727 Fuller Rd. 663-1870.

★ Haenle Sanctuary Field Trip: Washtenaw Audubon Society. Jim Ballard leads a trip to see the sandhill cranes in this Audubon Society preserve in the Waterloo Recreation Area on the eastern edge of Jackson County. Followed by a potluck, weather permitting. 1 p.m. (3:30 p.m. if rainy). Meet at Maple Village Theater to carpool. Free. 663-3856.

★ "Life in a Bog": Waterloo Natural History Association. Glen Williams leads a leisurely walk through the beech woods to the popular floating bog. 1:30 p.m., Waterloo Nature Center parking lot, Bush Rd., Chelsea. (For directions, see 6 Sunday listing). Free. 769-0681.

"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday, 1:30, 2:45, & 4 p.m.

Touring Triathlon: Friends of Lakelands Trail. Non-competitive, leisurely family event offering a chance to try out the proposed Lakelands Trail, an as yet unimproved 28-mile trail on the railroad abandonment that runs from Jackson through Livingston County. The three events are hiking, bicycling, and horseback riding or canoeing. Refreshments. Triathlon followed by optional cook-out (\$2). 2-6 p.m., Pinckney Depot, about 25 miles NW of Ann Arbor off M-36. \$4 (children, \$2). To register, call 971-6339.

Mini-Matinee Club: Ann Arbor Recreation Department. The Goodtime Players present "Midas' Golden Touch." Also, a performance by juggler

Ed Smit. Aimed at new theater-goers, ages 4 and up. 2 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. \$3.50 (children, \$2.50). 994-2326.

"The Daughter-in-Law": U-M PTP Project Theater. See 3 Thursday, 2 p.m.

★ Organ Dedication Recital: U-M School of Music. See 5 Saturday. Today: Michelle Johns performs works by Couperin. 3 p.m.

★ Faculty Voice Recital: U-M School of Music. U-M voice faculty, assisted by members of the string, wind, and keyboard departments, perform J.S. Bach's "Der Streit zwischen Phoebus und Pan," a humorous secular cantata which revolves around a singing contest between Phoebus and Pan. Singers are soprano Lorna Haywood, mezzo-soprano Rosemary Russell, tenors Stanley Cornett and John McCollum, baritone Leslie Quinn, and bass Willis Patterson. 4 p.m., Rackham Auditorium. Free. 763-4726.

"Loot": Suspension Theater. See 10 Thursday, 4 p.m.

★ "An Evening with Frederick Buechner": Wesley Foundation Henry M. Loud Lecture Series. Buechner reads from his fiction, with commentary. A renowned Presbyterian preacher as well as a critically acclaimed novelist and essayist, Buechner is known for his attempts to define salvation against a seamy background of pain and perversity, for an emphasis on personal faith that is both passionate and mystical, and for an often irreverent sense of humor. His better known novels include *The Book of Bebb*, which recounts the life of a prison inmate turned evangelist who founds the "Church of Holy Love, Inc.," and *Godric*, the fictional autobiography of a medieval holy man and ascetic, which was nominated for a Pulitzer Prize. 7 p.m., Wesley Foundation Lounge (adjacent to First Methodist Church), State St. at Huron St. Free. 668-6881.

★ Faculty Piano Recital: U-M School of Music. U-M music professor William Rothstein premieres colleague Andrew Mead's Sonata for Cello and Piano and performs piano works by Mozart, Beethoven, and Chopin. 8 p.m., Rackham Auditorium. Free. 763-4726.

Duck's Breath Mystery Theater: The Ark. See 10 Thursday, 8 p.m.

"Talking With": Hill Street Players. See 9 Wednesday, 8 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 6 Sunday, 9 p.m.

FILMS

CG. "The 39 Steps" (Alfred Hitchcock, 1935). Skillful blend of suspense and romantic comedy with Robert Donat and Madeleine Carroll. MLB 4; 7 p.m. "The Spy in Black" (Michael Powell, 1939). The romance between two German spies turns sour as each suspects the other of being a double agent. With Conrad Veidt and Valerie Hobson. MLB 4; 8:30 p.m. C2. "The Witness" (Peter Basco, 1969). A simple Hungarian dike-keeper finds himself mysteriously selected for a series of important official positions, all of which he loses through inept blunders. Hungarian, subtitles. AH-A, 7 p.m. "Montenegro" (Dusan Makavejev, 1981). Sensual fantasy-farce with Susan Anspach. AH-A, 9 p.m. MED. "Diner" (Barry Levinson, 1982). Sleeper comedy hit about a group of mildly alienated young men hanging out at their favorite diner in the late 1950s. Nat. Sci., 7:30 & 9:30 p.m. MTF. "The Care Bears Movie." Two kids try to save Earth from an evil woman who wants to rid the world of all caring. Mich., 4, 7, & 9 p.m. SS. "Places in the Heart" (Robert Benton, 1985). Sally Field, Lindsay Crouse, John Malkovich. SA, 7 & 9:30 p.m.



Ann Arbor's Interfaith Council for Peace sponsors its 11th Annual Washtenaw County Hunger Walk, Oct. 13.



Misha Rachlevsky—Artistic Director

Renaissance City Chamber Players is a Detroit-based group of 11 string virtuosos that perform as a conductorless chamber orchestra and in smaller ensembles of all sorts. Members of the group were chosen out of more than 500 applicants in a nation-wide audition in the spring of 1984 and represent the finest young talent from all over the USA and Canada. The inaugural 1984-85 season was met with enthusiasm and high critical acclaim by audiences and critics alike, and culminated in two international tours in the summer of 1985. For part of the 1985-86 season RCCP will enjoy the rare privilege of performing on violins on loan from Henry Ford Museum.

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Saturday, October 12

HOVHANESS Psalm and Fugue
MENDELSSOHN Symphony for Strings in C
VIVALDI The Four Seasons
Misha Rachlevsky, violin

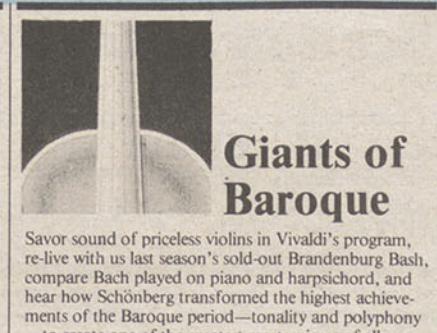
Saturday, February 22

BACH Concerto for Three Violins and Orch.
TSCHAIKIN Bayan Concerto No. 2
LUNDQUIST "Duel" for bayan and percussion
P. Soave, bayan; M. Udw, percussion
BARTOK Divertimento for string orchestra

Saturday, May 3

SHOSTAKOVICH Prelude and Scherzo, Op. 11
MOZART Piano Concerto in E flat, K. 271
Jonathan Shames, piano
BOTTISINI Grand Duo Concertant
Season finale—candlelight performance of:
HAYDN "Farewell" Symphony No. 45 in F sharp

Series W (3 Saturdays)



Giants of Baroque

Savor sound of priceless violins in Vivaldi's program, re-live with us last season's sold-out Brandenburg Bash, compare Bach played on piano and harpsichord, and hear how Schönberg transformed the highest achievements of the Baroque period—tonality and polyphony—to create one of the greatest masterpieces of all time—Transfigured Night.

Saturday, November 2

VIVA VIVALDI!
Various compositions by the beloved Italian master

Saturday, January 11

BRANDENBURG BASH
BACH Six Brandenburg Concertos

Saturday, April 12

BACH Harpsichord Concerto in F
Tom Kuras, harpsichord
BACH Piano Concerto in D
Pauline Martin, piano
SCHÖNBERG Verklaerte Nacht
(Transfigured Night)

Series X (3 Saturdays)



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These concerts will explore not only some of the best examples of Mozart's creative genius, but will also show his great influence on all western music. You will recognize a "touch of Mozart" in the innocent charm and youthful vigor of Rossini, the wit and inventiveness of Stravinsky, and the melodic purity and lyricism of Prokofiev.

Friday, November 22

MOZART Eine Kleine Nachtmusik
SALIERI Contradance
MOZART Contradance
SALIERI Oboe concerto in C
MOZART Oboe concerto in C
Donald Baker, oboe
MOZART Serenade No. 6

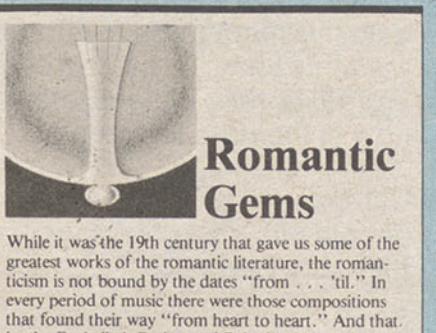
Friday, February 7

MOZART Adagio and Fugue in C, K. 546
STRAVINSKY Concerto in D
MOZART Piano Concerto in E flat, K. 449
Mario Delli Ponti, piano
MOZART Divertimento in D, K. 334

Friday, April 18

MOZART Divertimento in B flat, K. 137
PROKOFIEV Visions fugitives, Op. 22
ROSSINI Sonata for Strings in C, No. 3
DITTERSDORF Symphonie Concertante in D
Joanna Hood, viola
Jeffrey Turner, double bass
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ELGAR Introduction and Allegro, Op. 47
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Alexander Zonjic, flute
TCHAIKOVSKY Serenade for Strings, Op. 48

Friday, January 24

SCHUMANN Fairy Tales, Op. 113
BABADJANIAN Trio in F sharp
SHOSTAKOVICH Piano Concerto No. 1
Konstantine Orbelian, piano
BARBER Adagio for Strings
PACHELBEL Canon in D

Friday, March 14

VIVALDI Concerto for Four Violins in B
PECK Signs of Life
SCHUBERT Rondo in A for violin and Orch.
Misha Rachlevsky, violin
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Series Z (3 Fridays)

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14 MONDAY

“The U-M Programs at Interlochen”: Faculty Women's Club Lunch & Listen. Talk by U-M music professor Donald Sinta. All invited. 11:30 a.m.-1 p.m., Michigan League Michigan Room (2nd floor). \$6 (includes lunch). Reservations required by October 10. 662-3426, 662-3957.

★ **Volunteer Information:** Catherine McAuley Health Center. See 1 Tuesday. 7-8 p.m.

★ **Organizational Meeting:** Comic Opera Guild (Washtenaw Council for the Arts). Organizational meeting for a February production of John Philip Sousa's masterpiece, “El Capitan,” by this high-quality local company. All invited, including singers, actors, dancers, instrumentalists, technical workers, and anyone else interested in participating. 7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 761-5264.

★ “Jesus and the Moral Life”: U-M Program on Studies in Religion. See 7 Monday. 8-10 p.m.

FILMS

MTF. “The Return of Martin Guerre” (Daniel Vigne, 1983). After a ten-year absence, a 16th-century peasant returns to his wife and family a changed man. French, subtitles. Mich., 7 & 9:15 p.m.

15 TUESDAY

★ **Weekly Meeting:** The Jugglers of Ann Arbor. See 1 Tuesday. 6-9 p.m.

★ **Dog Training and Care Clinic:** Humane Society of Huron Valley. Topics include your dog's personality, feeding, household behavior, house-breaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. 7-8:30 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth Rd. west of US-23). Free. 662-5545.

★ **Ballot Initiative Planning Meeting:** Coalition for Peace in Central America. All invited to discuss a ballot initiative on Central America proposed for the April city elections. 7:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 995-3769.

★ “The Soul World and Psychology”: Rudolf Steiner Institute. See 1 Tuesday. 8-10 p.m.

★ **U-M Philharmonia:** U-M School of Music. Carl St. Clair conducts this classy U-M music student ensemble. Program: Rossini's Semiramide Overture, Respighi's Pines of Rome, and a third work to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

Fine Arts Quartet: University Musical Society. Founded in 1946, this world-famous American quartet is now in its second generation. The four present members have all joined since 1980. They are violinists Ralph Evans and Efim Boico, violist Jerry Horner, and cellist Wolfgang Laufer. Program: Haydn's Lark Quartet, Borodin's Second Quartet, and Mozart's Viola Quintet, with guest violist Raphael Hillyer, a former member of the Juilliard Quartet. 8 p.m., Rackham Auditorium. Tickets \$5-\$11 in advance at Burton Tower and at the door. 665-3717.

FILMS

AAFC. “Senso” (Luchino Visconti, 1954). Alida Valli, Farley Granger. Superbly theatrical tale of the tormented relationship between a countess and an Austrian army officer, set during the Italian defeat in the WWII Battle of Custoza. Italian, subtitles. MLB 3; 7 p.m. “The Earrings of Madame de” (Max Ophuls, 1953). Danielle Darrieux, Charles Boyer. Romantic tragedy set in an aristocratic atmosphere of wealth and vanished elegance. See “The Pick of the Flicks.” French, subtitles. MLB 3; 8:40 p.m. CG. “The Year of Living Dangerously” (Peter Weir, 1983). Mel Gibson, Sigourney Weaver, Linda Hunt. See “The Pick of the Flicks.” AH-A, 7 & 9:15 p.m. MTF. “Secret Honor” (Robert Altman, 1984). Phillip Baker Hall stars in this film version of Freed and Stone's one-man play about Richard Nixon and his rationalization of his actions as President. Filmed in the U-M Martha Cook dormitory. See “The Pick of the Flicks.” Mich., 7 & 9 p.m.

★ **Psychology and Spirituality:** New Dimensions Study Group. Discussion led by local counselor Rebecca Mullen. 8 p.m. (doors open at 7:30 p.m.), Geddes Lake Townhouses community bldg., 3000 Lakehaven Dr. (off Huron Pkwy. just south of Glacier Way). Accessible on AATA routes 3 and 7. 662-5925 (eves.).

★ **Guest Horn Recital:** U-M School of Music. Recital by French horn virtuoso David Jolley, a member of the New York Woodwind Quintet. His performances have been praised for a “plasticity of phrasing that seems incredible for his instrument.” Program to be announced. 8 p.m., Rackham Auditorium. Free. 763-4726.

Ann Arbor Dance Works: U-M Dance Department. Also, October 17-20. Premiere of the U-M dance department's new 8-member resident professional dance company. The program ranges from a special reconstruction of Jose Limon's classic solo, “Chaconne,” to premieres by the company's faculty choreographers, Gay Delanghe, Bill DeYoung, Peter Sparling, and Jessica Fogel, set to scores by David Borden, Frederic Rzewski, Chick Corea, and U-M dance department artistic director David Gregory. 8 p.m., U-M Dance Bldg. Studio A, 1310 N. University Ct. \$6 (students & seniors, \$5). 763-0450.

and teaches in Akron, Ohio. 9 a.m., 1021 Chestnut (off Spruce from Devonshire). Free. 439-1827.

Annual Fall Festival of the Arts: Ann Arbor Women's City Club. The entire first floor of the City Club is transformed into a bazaar featuring works by thirty local artists and craftspeople. Includes wreaths, candles, stained glass, bobbin lace, baskets, woodworking, porcelain flowers, quilting, watercolors, and more. Some of the artists also demonstrate their crafts. Also, a bake sale. Lunch available. 10 a.m.-4 p.m., Women's City Club, 1830 Washtenaw Ave. Free admission. 662-3279.

★ “Fish Stews”: Kitchen Port. Cooking demonstration by Joelle McFarland of Monahan's Seafood Market. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.



Feminist-humorist Kate Clinton gives two shows at The Ark, Oct. 18.

★ “The Cult of the Great Patriotic War”: U-M Center for Russian and East European Studies. Talk by Wellesley College history professor Nina Tumarkin, who spent last year in the Soviet Union. Noon, Lane Hall Commons, 204 S. State. Free. 764-0351.

“From Real Life to the Pages of a Book”: Professional Women in Communication. Talk by novelist Judith Guest, a U-M alumna-in-residence. Her best-known work is *Ordinary People*, which was made into a popular film, (which is shown on October 18). Preceded by socializing and dinner. 5:30 p.m., Campus Inn. \$15 (includes dinner). For reservations, call 668-8415.

★ **Annual Meeting:** Old West Side Association. Slide show on Washtenaw County history presented by circuit court judge Ross Campbell, a descendant of Lorin Mills, Ann Arbor's first tailor. All invited. 7 p.m., Bach School, 600 W. Jefferson. Free. 663-7490.

★ **Neighborhood Energy Fairs:** Ann Arbor City Energy Program/Ecology Center. See 8 Tuesday. 6:30-10 p.m., Burns Park School, 1414 Wells.

★ “Two Little Owls”: Washtenaw Audubon Society. Showing of this film taken from a blind at a great horned owl nest. Also, a slide presentation of the Audubon Society's nongame wildlife program. All invited. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 662-3571.

★ “Show Preparation: Grooming Trees for Show”: Ann Arbor Bonsai Society. Talk by club members Jerry Meislick and Jack Wikle, who is also a naturalist at Hidden Lake Gardens. All invited. 7:30 p.m., Matthaei Botanical Gardens room 125, 1800 N. Dixboro Rd. Free. 971-7570.

★ **Psychology and Spirituality:** New Dimensions Study Group. Discussion led by local counselor Rebecca Mullen. 8 p.m. (doors open at 7:30 p.m.), Geddes Lake Townhouses community bldg., 3000 Lakehaven Dr. (off Huron Pkwy. just south of Glacier Way). Accessible on AATA routes 3 and 7. 662-5925 (eves.).

★ **Guest Horn Recital:** U-M School of Music. Recital by French horn virtuoso David Jolley, a member of the New York Woodwind Quintet. His performances have been praised for a “plasticity of phrasing that seems incredible for his instrument.” Program to be announced. 8 p.m., Rackham Auditorium. Free. 763-4726.

16 WEDNESDAY

★ “My Studies with Master Teachers: Rudolf Ganz, Frank Loesser, Alicia de Larrocha”: Ann Arbor Area Piano Teachers Guild. Talk by Olga Kuehl, an internationally known recitalist who lives

Allen Ginsberg: Hillel Foundation/U-M English Department. Ever since his historic reading of "Howl" in San Francisco in 1955, Ginsberg has been America's most famous poet. His notoriety as a public personality has tended to obscure the fact that he is also probably America's greatest living poet, having created a body of work astonishing in its varieties of imaginative form and energy. His voice takes many forms, from the terrifying sorrow of "Kaddish," his elegy for his mother, to the quiet lucidity of "Don't Grow Old," his elegy for his father; from the hallucinatory madness of "Howl" to the visionary populist fraternalism of "Wichita Vortex Sutra" and the oracular prophecy of "Plutonium Ode." His poetry is oratorical and conversational, silly and sublime, luminous and gritty, transcendent and mundane, companionable and solitary, reckless and well-wrought, and all the other things a humanly complete poetry ought to be. Ginsberg's readings are also richly entertaining events: he recites, rants, chants, and sings his own songs, along with his settings of the songs of William Blake. 8 p.m., Rackham Auditorium. \$5 (students, \$3). 663-3336.

FILMS

CG. "The Mysterious Island" (Lucien Hubbard, 1929). Lionel Barrymore as Captain Nemo in this silent film adaptation of the Jules Verne classic. MLB 3; 7 & 8:45 p.m. MED. "Thunderball" (Terence Young, 1965). Sean Connery as James Bond. Nat. Sci., 7 p.m. "You Only Live Twice" (Lewis Gilbert, 1967). Sean Connery as James Bond. Nat. Sci., 9:15 p.m. MTF. "A Soldier's Story" (Norman Jewison, 1984). A black sergeant is murdered on the back roads of a segregated army camp. Mich., 7 & 9:10 p.m. SS. "This Is Spinal Tap" (Rob Reiner, 1984). Very popular, critically celebrated parody documentary about the farewell tour of a superannuated heavy-metal rock group. SA, 7 & 9:30 p.m.

17 THURSDAY

★ "The Ann Arbor Public Schools": Ann Arbor Chamber of Commerce Soap Box. Talk by school superintendent Richard Benjamin. Postponed from September. Coffee & donuts. 7:30-9 a.m., Marriott Inn. Free. Reservations required. 665-4433.

★ "The Ann Arbor Farmers' Market": International Neighbors. Patti Kempf explains what's sold at the Farmers' Market, with an emphasis on Michigan's fall produce. International Neighbors is a 27-year-old group of local women organized to welcome women from other countries who are living in Ann Arbor temporarily. Open to all area women. Nursery care provided. 1-3:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 662-0626.

"The Latin American Debt Problem": Citizens Trust Lunch & Learn. Talk by Frank Stankard, chairman of the Chase Manhattan Capital Markets Corporation. Noon, Campus Inn. \$6 (includes lunch). Reservations required. 994-5555, ext. 213.

★ Music at Mid Day: Michigan Union Arts Programs. Recital by U-M music student Frederick Himebaugh, baritone. Program to be announced. 12:15 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ Signing Party: Shaman Drum Book Shop. Harvard Divinity School professor Harvey Cox signs copies of his new book, *Religion in the Secular City*. Cox is at the U-M this fall as a visiting professor of religious thought. Refreshments. 4-6 p.m., Shaman Drum, 313 S. State. Free. 662-7407.

★ Monthly Meeting: Ann Arbor Society for Origami. Instruction, displays, and general sharing of the ancient Oriental art of paperfolding. All invited. 6-9 p.m., Slauson Intermediate School, 1019 W. Washington. Free. 662-3394.

"Autumn Stars"/"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday, 7 p.m. ("Autumn Stars") and 8:15 p.m. ("Comet Halley").

★ "Toward a Healthier Heart": U-M Medical Center Cardiac Rehabilitation Program/Zion Lutheran Church. See 3 Thursday. Tonight: U-M Cardiac Rehabilitation Program coordinator Judith Collins discusses cardiopulmonary resuscitation. 7-8:30 p.m.

★ "The Short and Troubled Lives of Elisha W. and Mary Ann Rumsey": Washtenaw County Historical Society. Talk by U-M School of Library Science dean emeritus Russell E. Bidlack, author of *John Allen and the Founding of Ann Arbor*. 7:30 p.m., American Legion Hall, 1035 S. Main. Free. 663-8826.

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BEETHOVEN: Symphony No. 5

Sunday, November 24, 1985, 3:30 p.m., Michigan Theater, Ann Arbor
YOUTH SOLOIST COMPETITION WINNER Carl St. Clair, Conductor
MOZART: Overture to "The Impresario"
YOUTZ: Minor Heresies
YOUTH SOLOIST: to be announced
TCHAIKOVSKY: Symphony No. 5

Sunday, February 23, 1986, 3:30 p.m., Hill Auditorium, Ann Arbor
CHORAL CONCERT WITH THE ANN ARBOR CANTATA SINGERS
Bradley Bloom, Conductor
VERDI: Overture to "La Forza del Destino"
DEBUSSY: Nocturnes
BERNSTEIN: Chichester Psalms
BORODIN: Polovetsian Dances from "Prince Igor"

Sunday, April 20, 1986, 3:30 p.m., Michigan Theater, Ann Arbor
CHARLES AVSHARIAN, Violinist Carl St. Clair, Conductor
MOZART: Overture to "The Magic Flute"
TCHAIKOVSKY: Violin Concerto
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Carl Daehler conducts the Ann Arbor Chamber Orchestra in a program that includes one of Ann Arborite Bill Bolcom's compositions, Oct. 18.

★ **Monthly Meeting: American Association of University Women.** Panel discussion on domestic violence with representatives from Safe House, the Women's Crisis Center, and the Child Abuse Council. All invited. 7:30 p.m., Women's City Club, 1830 Washtenaw Ave. Free. 971-4356.

“It's Never Too Soon: A Parent's Guide to Early Childhood Sex Education”: Planned Parenthood of Mid-Michigan. Planned Parenthood representatives offer a program for parents of preschool and lower elementary age children. Topics include sexual terminology, age appropriate responses, and how best to convey family values about sexuality to children. 7:30-9:30 p.m., Planned Parenthood, 3100 Professional Drive. \$2 donation. Space limited; preregistration suggested. 973-0710.

Air Supply: U-M Office of Major Events. One of the most popular groups of the 80s, this Australian pop-rock group has enjoyed an unbroken string of hits, including “Lost in Love,” “Every Woman in the World,” “All out of Love,” “Here I Am,” and “Even the Nights Are Better.” 8 p.m., Hill Auditorium. Tickets \$13.50-\$15 at the Michigan Union Ticket Office, Where House Records, Hudson's, and all other Ticketworld outlets. To charge by phone, call 763-TKTS.

Ann Arbor Dance Works: U-M Dance Department. See 16 Wednesday. 8 p.m.

“Loot”: Suspension Theater. See 10 Thursday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. Also, October 18-19. A Detroit-area native who performs frequently in Ann Arbor, Mitchell is a musical comedian known for his song parodies, prop humor, and sight gags. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat). 996-9080.

FILMS

CG. “The Stunt Man” (Richard Rush, 1980.) Peter O'Toole, Steve Railsback. AH-A, 7 & 9:30 p.m. C2. “The American Friend” (Wim Wenders, 1977). Unusual thriller about the relations between a Hamburg artisan, a French gangster, and their American go-between. MLB 4; 6:45 & 9:50 p.m.

“Chambre 666” (Wim Wenders, 1983). Wenders invites many of his fellow directors to his hotel room in Cannes to discuss the cinema. With Steven Spielberg, Werner Herzog, Jean-Luc Godard, and Michelangelo Antonioni. Ann Arbor premiere. MLB 4; 9 p.m. HILL. “Straight Time” (Ulu Grosbard, 1978). Dustin Hoffman, Harry Dean Stanton, Gary Busey. Hillel, 7 & 9 p.m. MED. “Dirty Harry” (Don Siegel, 1971). Clint Eastwood as police inspector Callahan. Nat. Sci., 7:30 p.m. “Magnum Force” (Ted Post, 1973). Clint Eastwood as inspector Callahan. Nat. Sci., 9:30 p.m. MTF. “Beverly Hills Cop” (Martin Brest, 1984). Eddie Murphy. Mich., 7 & 9:10 p.m. SS. “The Warriors” (Walter Hill, 1979). A New York City street gang goes on a rampage. SA, 7 & 9:30 p.m.

18 FRIDAY

★ **An Encounter with Displaced People at a Refugee Camp in El Salvador**: Guild House Noon Forum. Talk by Ann Arborite Shirley McRae, who visited El Salvador as a representative of an American interfaith group. Soup & sandwich lunch (\$1) available; brown baggers welcome. Noon, Guild House, 802 Monroe. Free. 662-5189.

Manuel Lopez-Ramos: Ann Arbor Classical Guitar Society. Concert performance by this world-renowned Argentine classical guitarist. His program includes works by Sylvius Leopold Weiss (a contemporary of J.S. Bach), Scarlatti, Granados,

and Albeniz. Lopez-Ramos has been recognized as a virtuoso performer ever since he won the Argentine Chamber Music Society's highest award at age 19. Now he is even more celebrated for the seasoned maturity his playing has developed in the course of his 37-year performing career. The founder of Estudio de Arte Guitarrístico, an internationally famous guitar studio in Mexico City, Lopez-Ramos also teaches classes and workshops around the world. In fact, he has many former students in and around Ann Arbor. 7 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$7 in advance and at the door. For reservations, call 769-2999.

Kate Clinton: Act II Productions. Clinton is a popular feminist-humorist, or “fumerist,” as she calls herself. She has been performing since 1981, and her first comedy album, “Making Light,” reveals a major talent who knows how to use humor as an illuminating corrosive. “We are each equal to the task of making light,” Clinton says. “Light enough to see where we are going in these dark times, and light enough to make women visible to each other.” Opening act is singer Deirdre McCalla. 7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets \$7-\$9 sliding scale in advance at Schoolkids', PJ's Used Records, and Earth Wisdom Music, and at the door. 769-1298, 761-1451.

★ **Bi-weekly Meeting: Expressions.** Also, October 25. Topics for tonight's meeting of this independent adult discussion group are “Accepting a Person Right Where They're At” and a second topic to be announced. Casual dress; refreshments and socializing. 7:30 p.m., First Unitarian Church, 1917 Washtenaw Ave. No admittance after 8:45 p.m. \$3. 973-0144. (eves.).

“Eurythmy: Spiritual Art of Movement”: Rudolf Steiner Institute. Lecture/demonstration by Dorothea Mier, artistic director of the School of Eurythmy in Spring Valley, N.Y. An excellent opportunity to get acquainted with this distinctive art of movement and its background. 7:45 p.m., Rudolf Steiner Institute, 1923 Geddes. \$4 (students & seniors, \$3). 662-6398.

★ **U-M Chamber Choir: U-M School of Music.** Thomas Hilbush conducts this U-M music student ensemble in performances of Klaus Roy's Canticle, Handel's Dixit Dominus, and other works to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

Ann Arbor Chamber Orchestra (Washtenaw Council for the Arts). Eight years after its founding by musical director and conductor Carl Daehler, this 35-member local ensemble has established a reputation as one of the region's finest classical orchestras, known for its energetic, brightly vibrant performances and for well-chosen programs that offer a tasty mix of entertainment and artistic challenge.

The chamber orchestra opens its 1985-1986 season with Beethoven's Concerto No. 4 in G and his Symphony No. 4 in B-flat, works originally written for an orchestra of this size. Composed when Beethoven was breaking away from the constraints of classical form, these two companion pieces exemplify his Romantic innovations at their freshest and fullest. Guest piano soloist is Barbara Nissman, a U-M School of Music graduate who has performed with the London Philharmonic, the Royal Philharmonic, and the Boston Pops. Critics hailed her as a “poetic virtuoso” during a European tour initiated by Eugene Ormandy. Tonight's program opens with one of U-M music professor Bill Bolcom's best-known orchestral works, *Commedia*, a spoof on both classical and contemporary music that juxtaposes Beethoven and jazz. 8 p.m., Michigan Theater. Tickets \$6-\$12 in advance and at the door. For information and to charge by phone, call 996-0066.

"Skin of Our Teeth": EMU Players. Also, October 19-20 & 24-26. EMU drama professor Jim Gousseff directs EMU drama students in Thornton Wilder's 1943 Pulitzer Prize-winning satire fantasy about the extraordinary adventures of the mythical Antrobus family. The family's nine members endure from prehistoric to modern times, outlasting a ridiculous succession of disasters from flood and fire to pestilence and the pox. Wilder's characters provide both burlesque of human life and an outrageous tribute to the indestructability of the human spirit. 8 p.m., Quirk Auditorium, EMU campus, Ypsilanti. \$2.50 (Thurs.), \$5.50 (Fri.-Sat.), \$4 (Sun.). 487-1221.

Ann Arbor Dance Works: U-M Dance Department. See 16 Wednesday, 8 p.m.

"Loot": Suspension Theater. See 10 Thursday, 8 p.m.

International Folk Dancing: U-M Folk Dance Club. See 4 Friday, 8:30-10:30 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 17 Thursday, 8:30 & 11 p.m.

FILMS

ACTION. "Entre Nous" (Diane Kurys, 1984). Story of the relationship between two women in post-WWI France. French, subtitles. MLB 4; 7:15 & 9:30 p.m. **Perry Bullard Film Series.** "Poletown Lives" (INFFAC, 1983). Documentary of the struggle of elderly Polish and black residents to save their Detroit neighborhood, which has been condemned by the city to make way for a new GM factory. Donations. East Quad room 126, 7:30 p.m. **CG.** "Two English Girls" (Francois Truffaut, 1971). A young Frenchman falls in love with two sisters. French, subtitles. Nat. Sci., 7 & 9 p.m. **U-M Japanese Film Series.** "Muddy River" (Kohei Oguri, 1981). Story of a small boy who befriends the child of a prostitute. Japanese, subtitles. FREE. AH-A, 8 p.m. **MED.** "Ordinary People" (Robert Redford, 1980). Mary Tyler Moore, Donald Sutherland, Timothy Hutton. MLB 3; 7:30 & 9:45 p.m. **U-M Near Eastern & North African Film Series.** Short Tunisian Documentaries. Includes films about a day in the life of a Roman nobleman, the mosques of Kairouan, Tunisian rugs, traditional handicrafts, and daily life in Tunisia. FREE. AH-B, 8 p.m. **SS.** "The Terminator" (James Cameron, 1985). Arnold Schwarzenegger. SA, 7 p.m. & midnight. "Missing in Action" (1985). Chuck Norris. SA, 9:30 p.m.

19 SATURDAY

★2nd Annual Design a Bookmark Contest: Ann Arbor Public Library. Today is the deadline for entering the library's "Design a Bookmark" competition. Open to young people in kindergarten through 9th grade. Entries are judged for creativity and originality. Three winning designs and one runner-up will be chosen from each of four age divisions. The top winners in each category will have their designs reproduced and distributed through the library. Winners announced November 11. Entry forms available at the Main Library Youth Department and at all three branches. Limited to one entry per child. 9 a.m.-6 p.m., Ann Arbor Public Library. Free. 994-2345.

"The Gathering": Glacier Way United Methodist Church Fall Festival. Features handwoven baskets and other handmade crafts, Cabbage Patch doll clothes, Christmas ornaments, Halloween costumes, baked goods, and a silent auction of donated items. Lunch served, 11 a.m.-2 p.m. 9 a.m.-4 p.m., Glacier Way United Methodist Church, 1001 Green Rd. at Glacier Way. Free admission. 663-9034, 769-1365.

Washtenaw Walkers' Clinic: Washtenaw County Parks and Recreation Commission. WCPARC recreation specialist explains how to increase fitness through walking, stretching techniques, and monitoring pulse rates. 9:30-11:30 a.m., County Farm Park, Platt Rd. at Washtenaw Ave. Free. 973-2575.

"Fun with a Purpose": Aid for Lutherans Ann Arbor Area Golf Classic. Prizes, rental carts, food & refreshments available. Proceeds to benefit the Ann Arbor Ronald McDonald House. 10 a.m., Rolling Meadows Country Club, 6484 Sutton Rd. (just north of N. Territorial Rd.), Whitmore Lake. \$25 per person. Enter your own foursome, or you will be placed with a group. 761-3254.

7th Annual American Heritage Quilt Exhibit: First United Methodist Church. Exhibits of antique, historical, and contemporary quilts made by both individuals and groups. Also, other quilted and craft items on sale, a sale of quilting supplies by dealers, and demonstrations of such country folk arts as spinning and traditional rughooking. Local

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Barbara Nissman, Pianist
Friday, October 18, 1985

James Dapogny
Chicago Jazz Band
Saturday, November 16, 1985

Holiday Dessert Concert
Thursday, December 12, 1985
(Friday—Sold Out)

Chantal Juillet, Violinist
Friday, January 24, 1986

Professor Peter Schickele
performs PDQ Bach
Friday, February 7, 1986

Valentine Dessert Concert
Nancy Waring, Flutist
Thursday, February 13, 1986
(Friday—Sold Out)

Stephanie Chase, Violinist
Saturday, March 8, 1986

Carlos Barbosa-Lima
Saturday, April 12, 1986

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Third Sunday of the month except November



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SUNDAY, OCTOBER 20

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Council for the Arts to recognize
outstanding achievements and
contributions of individual artists, arts
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GENERAL ADMISSION — 10.00
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items • handbags • herbs • handwoven wool rugs • jewelry
pierced lampshades • leather goods • men's accessories
ornaments • puppets • quilts & quilted items • handpainted
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Linda Spriggs is one of the featured dancers in the U-M Dance Department's Ann Arbor Dance Works performances, Oct. 16-20.

quiltmaking instructor Sara Deasy answers quilting questions from 1:30-3:30 p.m. Soup & sandwich luncheon (11 a.m.-2 p.m.), bake sale, free coffee & tea. 10 a.m.-4 p.m., First United Methodist Church, 120 S. State (entrance on Washington). \$1. 663-2204, 971-8940 (eves.).

★ "Artists and Accents": Abbot School PTO. Sale of moderately priced works in various media by more than thirty local artists and craftspeople. Also, a parents' boutique with gift items made by parents and exhibits of art and crafts by Abbot School students and by local junior and senior high school students. The aim of this well-attended, high-quality annual fair is to introduce children to art by exposing them to various media and to live artists, many of whom demonstrate their crafts. Lunch & snacks available. 10 a.m.-4 p.m., Abbot School, 2670 Sequoia Pkwy. (off Maple Rd.). Free admission. 665-7479, 769-3902.

2nd Annual Town Sampler: Junior Service League of Ann Arbor. Sale of crafts by more than thirty regional artists, mostly from Ann Arbor. Includes ceramics, glass, quilts and quilted items, baskets, handpainted silk, watercolors, leather goods, clothing, toys, stuffed animals, porcelain and wooden dolls, and more. Proceeds go to local charitable projects and organizations. Since 1982, JSLAA has donated \$3,800 and volunteers' time to such projects as the Hands-On Museum, Safe House, Planned Parenthood, and the Ann Arbor Ronald McDonald House. 10 a.m.-4 p.m., Appicon (formerly MDSI), 4251 Plymouth Rd. \$2. 485-4384, 668-7534.

★ "Health Fair for Seniors": U-M Turner Geriatric Services. Free medical screenings, including blood pressure, anemia, diabetes, hearing, vision and glaucoma, and podiatry and dental screening. Also, speakers on various health topics, nutrition information, medication reviews, information on community services, and influenza vaccinations (\$2.50). More than 300 senior citizens attended last year's fair. 10 a.m.-3 p.m., Turner Geriatric Services, 1010 Wall St. Free. 764-2556.

★ "Women and Humor Activism": Act II Productions. Workshop offered by feminist humorist Kate Clinton, who performed at The Ark last night (see listing). 11 a.m.-12:30 p.m., Modern Languages Bldg. room 2011. Free. 769-1298.

"Autumn Stars"/"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday. 11:30 a.m. ("Autumn Stars") and 1:30, 2:45, & 4 p.m. ("Comet Halley").

★ Monthly Meeting: Detroit Storytellers League. A chance to meet other storytellers and to hear some good Halloween stories. All storytellers and persons interested in storytelling invited. Bring a sandwich. Noón-3 p.m., Chapel Hill Club House, 3050 Green Rd. Free. 761-5118.

★ "Fire-Up for the Hands-On Museum": Ann Arbor Hands-On Museum. Fire safety and fire prevention demonstrations by members of the Ann Arbor Fire Department, along with a short film on fire safety. This afternoon's children's program and this evening's adult sock hop (see listing below) are being held to publicize and raise money for the museum's planned renovation of its top two floors in the old fire station. 1-4 p.m., Hands-On Museum, 219 E. Huron (entrance on N. Fifth Ave.). Free. 995-5439.

★ "Feast of the Golden Harvest": Yoga Center Vegetarian Dinner. The menu includes a salad, cream of carrot soup, barley or rice with mushrooms, corn on the cob, fruit salad, and corn bread with butter. 7 p.m., 205 E. Ann. \$4.50. 769-4321.

Leo Kottke: The Ark. A five-time winner of the "Best Folk Guitarist" award in *Guitar Player* magazine's annual readers' poll, Kottke is arguably the finest folk guitarist performing today. Critic David McGee calls him a "staunch traditionalist" whose music embodies "a profound commitment to the simple virtues of harmony, melody, and if you will, plain talk found in country, folk, and blues songs." Kottke is also a compelling singer with a deep, resonant voice, as well as an expert performer whose concerts are by turns both humorous and spellbinding. 7:30 & 10 p.m., The Ark, 637 1/2 S. Main. Tickets \$10.50 in advance at *Schoolkids*, *Herb David Guitar Studio*, the Michigan Union Ticket Office, *Hudson's*, and all other *Ticketworld* outlets. 761-1451.

★ "50s Sock Hop": Ann Arbor Hands-On Museum. The fire trucks are moved out of the fire station to make way for dancing to Wedsel's Edsels, a 50s show band from Lansing. Free hamburgers and pop. Beer for sale. 50s outfit encouraged. Proceeds to help pay for renovation of the top two floors of the Hands-On Museum, located next door in the old fire station. 8 p.m., Ann Arbor Fire Station, N. Fifth Ave. at E. Ann. \$25 per person. 995-5439.

Gala Masked Ball: Ann Arbor Democratic Party. Local DJ Mark Hoover spins all sorts of dance records, from waltzes to jitterbug tunes to disco. Costumes optional, but all encouraged to create and wear fancy masks. Mayor Pierce and Democratic council members judge the masks and award prizes for the most unique masks, with a \$100 first prize. Cash bar. 8 p.m.-midnight, First Unitarian Church, 1917 Washtenaw Ave. \$10. 662-2187.

Contra, Quadrille, and Square Dances: Cobblestone Country Dancers. All dances taught; beginners welcome. Live music with caller Robin Warner. Casual attire. 8 p.m.-midnight, Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church, and go north onto Webster Church Rd.) \$3. 662-0267.

William Breuker Kollektief: Eclipse Jazz (Washtenaw Council for the Arts). This 10-member Dutch ensemble is one of Europe's finest and most popular jazz groups. Led by saxophonist/composer Breuker, the Kollektief has been compared to both the Mothers of Invention and Charles Mingus's band. Its music blends a wide array of styles, including jazz, marches, classical, latin, and honky tonk. Also, Breuker offers a free workshop this afternoon at 4 p.m. in Trotter House, 1443 Washtenaw Ave. 8 p.m., Lydia Mendelsohn Theater. Tickets \$6.50 in advance at *PJ's Used Records*, *Schoolkids*, the Michigan Union Ticket Office, *Hudson's*, and all other *Ticketworld* outlets. To charge by phone, call 763-TKTS.

Nicolas Danielson and John Owings: Kerrytown Concert House Evening Chamber Music Series. Violinist Danielson and pianist Owings perform Beethoven's Sonata in E-flat and Grieg's Sonata in C minor. Also, Owings performs Ravel's Sonatine. A winner of the Meadowmount School of Music's prestigious Lado Award and several other prizes, Danielson is a member of the Chester String Quartet, which recently won the Chamber Music Discovery Competition in Chicago. Owings, who won the 1975 Robert Casadesus International Piano Competition, has appeared as a soloist with major orchestras in the U.S. and Europe and in recital at major music halls around the U.S. Wine reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 (students & seniors, \$5). Reservations suggested. 769-2999.

Ann Arbor Dance Works: U-M Dance Department. See 16 Wednesday. 8 p.m.

"Loot": Suspension Theater. See 10 Thursday. 8 p.m.

"Skin of Our Teeth": EMU Players. See 18 Friday. 8 p.m.

Stuart Mitchell: MainStreet Comedy Showcase. See 17 Thursday. 8:30 & 11 p.m.

The Kingbees: Rick's American Cafe. This LA-based rock 'n' roll trio led by Jamie James had a couple big hits in the early 80s, including "My Mistake." The band was extremely popular in the Detroit-Ann Arbor area before disappearing from the scene for a few years, but local fans apparently remember what they liked: more than five hundred turned out to see the band at Rick's last April. 9:30 p.m., *Rick's American Cafe*, 611 Church St. \$4 at the door only. 996-2747.

FILMS

AAFC/CG/C2. "Enormous Changes at the Last Minute" (Mirra Bank & Ellen Hovde, 1985). Interwoven tales of three women coping with a post-feminist world in the stressful setting of Manhattan. Adaptation by John Sayles of three short stories by Grace Paley. AH-A, 7 & 9 p.m. AAFC. "Faster Pussycat, Kill Kill!" (Russ Meyer, 1966). Audacious schlock sexploitation cult film. Back by popular demand following a successful local debut last year. MLB 3; 7 & 10:20 p.m. "Beyond the Valley of the Dolls" (Russ Meyer, 1970). Raunchy tale of a female rock trio that tries to make it in Hollywood. MLB 3; 8:30 p.m. HILL. "The Dogs of War" (John Irvin, 1981). Christopher Walken, Tom Berenger, Colin Blakely. Adaptation of the Frederick Forsyth novel. Hillel, 7:30 & 9:30 p.m. MED. "A Soldier's Story" (Norman Jewison, 1984). A black sergeant is murdered on the back roads of a segregated army camp. MLB 4; 7:30 & 9:30 p.m. SS. "The Terminator" (James Cameron, 1985). Arnold Schwarzenegger. SA, 7 p.m. & midnight. "Missing in Action" (1985). Chuck Norris. SA, 9:30 p.m.

20 SUNDAY

★ Crane Creek/Ottawa Wildlife Refuge Field Trip: Washtenaw Audubon Society. Bill Dobbins leads a trip to look for a variety of fall birds in these two parks located next to each other on the southern shore of Lake Erie, about thirty miles east of Toledo. 7 a.m. Carpool from Pittsfield School, 2543 Pittsfield Blvd. Free. 663-3856.

Ann Arbor Antiques Market. More than 300 carefully selected dealers in antiques and collectibles. The nation's largest regularly scheduled one-day antiques show, it is a monthly addiction for thousands. 8 a.m.-4 p.m. ("Early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. \$2. 662-9453.

★ Breakfast and Hike: Sierra Club. Ride to Chelsea and stop at the Woodshed for breakfast, and then head to the Sackrider Hill area for a leisurely 3 mile hike with a great view of the surrounding countryside. Wear bright colors. 8:30 a.m. Meet at City Hall parking lot. Free. 994-5456.

11th Annual Show: Ann Arbor Bonsai Society. Members show about three dozen dwarfed, ornamental shaped trees and shrubs in shallow pots, including junipers, pines, maples, apple trees, and elms. Noon-5 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. \$1 (children, free). 971-7570.

"Comet Halle: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday. 1:30, 2:45, & 4 p.m.

★ 20th Birthday Celebration: Washtenaw Community College. Demonstrations, lectures, mini-classes, health screenings, displays, concerts, tours, refreshments, and door prizes. 2-5 p.m., Washtenaw Community College, 4800 E. Huron River Drive. Free. 973-3300.

"Skin of Our Teeth": EMU Players. See 18 Friday. 2:30 p.m.

★ "The Fisherman and His Wife": Rudolf Steiner Institute. Puppet show by local puppeteer Teri Sherman and co-workers. Children welcome if accompanied by an adult. 3 p.m., Rudolf Steiner Institute, 1923 Geddes. Free. 662-6398.

"An Afternoon with the Celtic Harp." Local Celtic harp performer and teacher Laurel Emrys offers a short concert and answers questions about buying and playing a Celtic harp. Audience members can try out different sizes and styles of harps, those already playing the harp have a chance to form ensembles, and harp makers are invited to bring samples of their harps to show. The aim is to make the Celtic harp more accessible to the public. These small, inexpensive, nonpedal harps are excellent for

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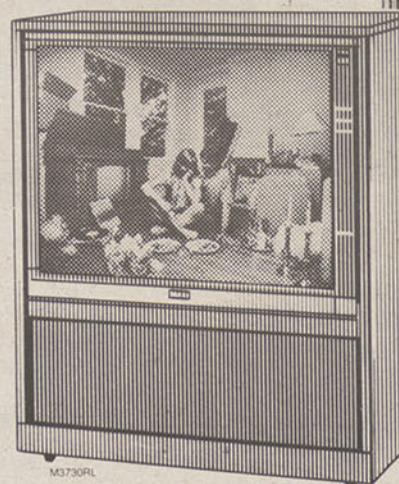
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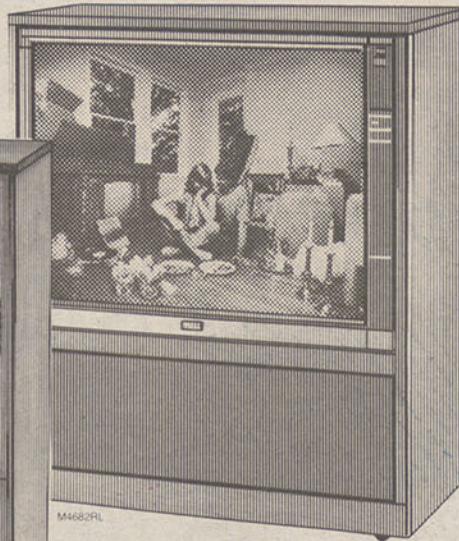
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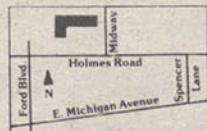


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beginners and children, as well as harp lovers. Bring a dish to pass for a potluck dinner. 3-6:30 p.m., 1126 Wines (off Miller, a half-mile west of Seventh St.). \$2 donation. 665-5579.

"Buster Keaton Show": Ann Arbor Silent Film Society. First feature: "College" (James Horne, 1927) stars Keaton as a college student who tries to become a star athlete to win back his sweetheart's affections. Second feature: "Pest from the West" (Del Lord, 1939) is a comedy in which Keaton not only talks but also sings and plays the ukulele. Preceded by two shorts: "Fatty at Coney Island" (Fatty Arbuckle, 1917) stars Keaton and Fatty Arbuckle; "The Playhouse" (Buster Keaton, 1921) is a rarely shown fantasy in which Keaton plays all nine roles. 3 p.m., Weber's Inn West Ballroom, 3050 Jackson Rd. \$2 (members, \$1) donation. 761-8286, 665-3636.

Ann Arbor Dance Works: U-M Dance Department. See 16 Wednesday. 3 p.m.

★ Organ Dedication Recital: U-M School of Music. See 5 Saturday. Today: James Kibbie presents a program to be announced. 3 p.m.

★ Ann Arbor Symphony Orchestra (Washtenaw Council for the Arts). The symphony opens its 57th season under the direction of new conductor Carl St. Clair, the dynamic U-M music professor who has made the Contemporary Directions Ensemble one of the most popular and engrossing U-M music student performance groups. The program includes Berlioz's buoyant Overture to "The Roman Carnival," Rachmaninoff's Rhapsody on a Theme of Paganini, a melodic audience favorite, with pianist Theodore Lettrin, and Beethoven's famous Fifth Symphony, a staple of the classical repertoire which is not performed as often as its familiarity might suggest. "This is a lively Sunday afternoon program, with no dead spots" says St. Clair. Also, before each of this year's concerts, Great Lakes Federal Savings is sponsoring a free "Concert Prelude" (1:30-2:30 p.m., Michigan League Henderson Room), in which well-known local musicologist Edna Kilgore lectures on the day's program. Dessert & coffee served. 3:30 p.m., Michigan Theater. \$5 (seniors, students, & children, \$3). 994-4801.

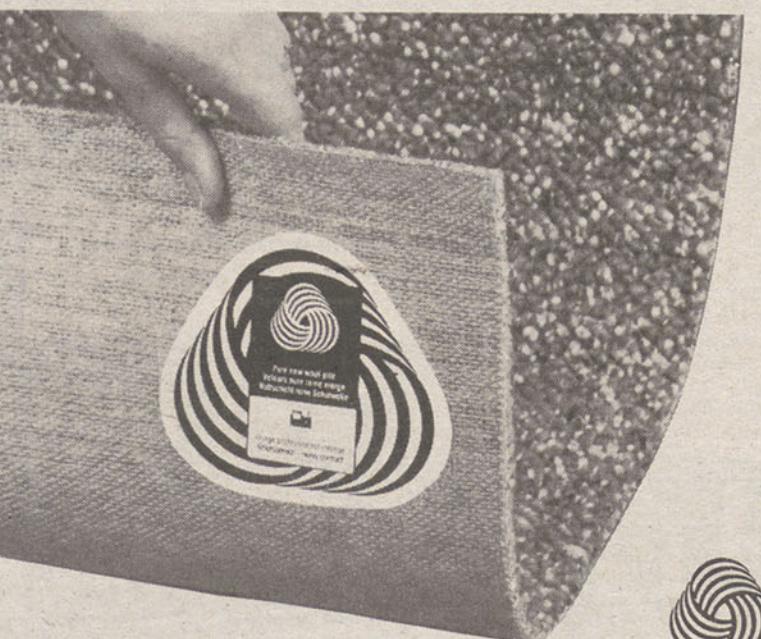
★ Faculty Recital: U-M School of Music. Violinist Camilla Wicks, cellist Jeffrey Solow, and pianist Eckart Sellheim perform the world premiere of a "lost" piano trio by the late 19th-century French composer Claude Debussy. The autograph scores for movements 2-4 of Debussy's "Premier Trio en Sol" were discovered by U-M music professor Elwood Derr among the papers of Debussy pupil Maurice Dumesnil and his wife, the American mezzo-soprano Evangeline Lehman. These papers were presented to the U-M when Lehman died. Also on the program, Ravel's Violin Sonata, Debussy's Intermezzo for Cello and Piano, and Debussy's transcription of Schumann's Canonic Studies for two pianos, with U-M music theory professor William Rothstein joining Sellheim on piano. 4 p.m., Rackham Auditorium. Free. 763-4726.

★ "Workshop on AIDS: Myth and Reality": Ann Arbor Action against AIDS. Topics include medical and legal aspects of AIDS, AIDS testing, the psychological impact of the disease, and more. Refreshments. 4-6 p.m., St. Andrew's Episcopal Church, 206 N. Division. Free. 973-0913.

★ Monthly Meeting: Washtenaw County American Civil Liberties Union. All invited to ask questions or address the ACLU board on any civil liberties matter. 7:30 p.m., First Unitarian Church, 1917 Washtenaw Ave. Free. 662-1334.

1985 "Annie's" Gala Awards Ceremony: Washtenaw Council for the Arts. Presentation of the WCA's first annual awards recognizing outstanding achievements and contributions of individual artists, arts organizations, and art patrons in Washtenaw County. One major award and up to ten merit awards in each of the three categories. Preceded at 7:30 p.m. by a wine and cheese reception and followed at 10 p.m. by an "afterglow," with entertainment by Morris Lawrence's Afro-musicology Society, the Comic Opera Guild, singers Judy Dow and Connie Barron, mime O.J. Anderson, and others. 8 p.m., Ann Arbor Inn. \$10 general admission. \$25 (includes admission to the "afterglow"). 996-2777.

George Carlin: U-M Office of Major Events. Carlin is best known for his "Seven Words You Can Never Say on Television," but in his 25-year career as a stand-up comedian he has created a number of classic comic routines on a variety of topics, including his childhood experiences in Catholic schools, the hippie attachment to hair, the deep psychological differences between football and baseball, and assorted other banalities and profundities of everyday life. He has just completed



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"Carlin on Campus," a follow-up to last year's HBO hit "Carlin at Carnegie," which was nominated for several cable industry ACE awards. 8 p.m., Hill Auditorium. Tickets \$13.50-\$15.50 in advance at the Michigan Union Ticket Office, Where House Records, Hudson's, and all other Ticketworld outlets. For information and to charge by phone, call 763-TKTS.

"Loot": Suspension Theater. See 10 Thursday, 8 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 6 Sunday, 9 p.m.



Magician's magician David Copperfield performs his dazzling array of magical tricks in two shows at the Michigan Theater, Oct. 22.

FILMS

ACTION. "Annie Hall" (Woody Allen, 1977). Woody Allen, Diane Keaton. AH-A, 7:30 & 9:30 p.m. CG. "Arsenic and Old Lace" (Frank Capra, 1944). Cary Grant, Priscilla Lane, Raymond Massey, Peter Lorre. MLB 4; 7 p.m. "State of the Union" (Frank Capra, 1948). Spencer Tracy, Katharine Hepburn. Two more Capra classics. MLB 4; 9 p.m. **HILL.** "Miracle of Intervale Avenue" (Ken Howard, 1983). Powerful documentary about a small Jewish community that refuses to be displaced despite extremely hostile surroundings in the South Bronx. Hillel, 7 & 8:30 p.m. **MED.** "Patton" (Franklin Schaffner, 1970). George C. Scott. Richard Nixon's "Rambo." Nat. Sci., 7 & 10 p.m. **U-M Near Eastern & North African Film Series.** "The Land" (Yusef Shahin, 1969). Chronicle of an Egyptian village in the 1930s whose inhabitants struggle vainly to keep control of the land on which they depend for survival. Arabic, subtitles. FREE. AH-A, 4 p.m. **SS.** "The Terminator" (James Cameron, 1985). Arnold Schwarzenegger. SA, 7 p.m. "Missing in Action" (1985). Chuck Norris. SA, 9:30 p.m.

21 MONDAY

★ "Adventures of the Noble Odyssey: Plant Exploration on North and South Fox Islands": Huron Valley Chapter of the Michigan Botanical Club. Talk by Luke Clyburn, captain of the Noble Odyssey, a ship that explores the Great Lakes. 7:45 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 475-7214.

★ "Jesus and the Moral Life": U-M Program on Studies in Religion. See 7 Monday, 8-10 p.m.

★ U-M University Band: U-M School of Music. Eric Becher conducts this popular U-M music student ensemble. Program: Persichetti's Divertimento for Band, Tschesnokoff's Salvation Is Created, Vaughn Williams's Folk Song Suite, and Sullivan's Finale from Pineapple Poll. 8 p.m., Hill Auditorium. Free. 763-4726.

Jay Stielstra: Ann Arbor Council for Traditional Music House Concert. Stielstra is a popular local songwriter best known for his country-folk musicals, "North Country Opera" and "The Prodigals." He writes sensitive, funny songs about love, politics, and other aspects of daily experience. 8 p.m., 1404 Jorn Ct. (off Packard south of the Big Ten Party Store). Small donation. 769-1052.

FILMS
MTF. "The Flamingo Kid" (Garry Marshall, 1984). Matt Dillon. Mich., 7 & 9 p.m.

22 TUESDAY

★ "The Riddle of the Moscow Party Organization": U-M Center for Russian and East European Studies. Lecture by University of Toronto political science professor Timothy Colton. 4 p.m., Lane Hall room 200, 204 S. State. Free. 764-0351.

★ James Houston: U-M English Department Visiting Writer's Series. Fiction reading by this novelist who won an American Book Award for his nonfiction book, *Californians: Searching for the Golden State*. His latest novel, *Love Life*, has been described as an "anatomy of a good marriage suddenly in trouble" which explores "how much emotional shock, even betrayal, a marriage that has strong and real foundations can survive." 4 p.m., Rackham East Conference Room. Free. 662-7910.

★ "The Service Corps of Retired Executives": Ann Arbor Chamber of Commerce Innovation Center Enterprise Forum. Ann Arbor SCORE chairman Ed Stockton explains what SCORE is, who can use it, and how to use it. 4-6 p.m., Chamber Innovation Center, 912 N. Main. Free. 662-0550.

David Copperfield: Michigan Theater Foundation/Prism Productions. Copperfield's career began when he dropped out of Fordham University three weeks into his freshman year to go to Chicago to star in "The Magic Man," which became the longest running musical comedy in Chicago history. This experience encouraged him to develop a highly personal style of magic, incorporating vignettes, music, and theatrics into his presentation, that has helped him, at the age of 27, become America's most popular magician. He is also something of a magician's magician. The youngest person ever to be admitted to the Society of American Magicians, he is also the youngest ever to be named "Magician of the Year" by the Academy of Magical Arts. His most spectacular illusions include making a 7-ton Learjet disappear and making the Statue of Liberty vanish in front of a live audience, a feat that cost him \$500,000 and required special permission from the White House. 5:30 & 8:30 p.m., Michigan Theater. Tickets \$15 in advance at the Michigan Theater, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets. For group rates, call 668-9405. 99-MUSIC.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 1 Tuesday, 6-9 p.m.

★ Harry Mulisch: Netherlands-America University League. Widely regarded as Holland's most important postwar writer, Mulisch reads from and discusses his work. His latest novel, *De aanslag*, has sold more than 400,000 copies in his native country and has been published in an English translation as *The Assault*. 8 p.m., U-M International Center, 603 E. Madison. Free. 763-6865.

★ "An Attempt at a Theology for the Reborn State of Israel": Hillel Foundation. Lecture by Pinchas Peli, a professor of Jewish thought and literature at Ben-Gurion University in Beersheba, Israel. 8 p.m., Hillel, 1429 Hill St. Free. 663-3336.

★ University Symphony Orchestra: U-M School of Music. Gustav Meier conducts. Always worth listening to. Program to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

★ "A Celebration of Poets": U-M English Department/Poetry Society of America/Borders Book Shop. Also, October 23-24. Twenty-five of Michigan's best poets read from their work during this 3-day celebration of the 60th anniversary of the Poetry Society of America. Today's poets are Alice Fulton, Conrad Hillberry, Edward Hirsch, Tom Lynch, and Richard Tillinghast. 8-11 p.m., Rackham Amphitheater. Free. 662-7910.

FILMS

MTF. "The Hunchback of Notre Dame" (William Dieterle, 1939). Charles Laughton, Maureen O'Hara, Cedric Hardwicke, Thomas Mitchell, and Edmond O'Brien in a good remake of the silent classic. Mich., 7 & 9:05 p.m.

23 WEDNESDAY

Morning Musicale: Society for Musical Arts. Recital by pianist Ralph Votapek, a former top winner in the prestigious Van Cliburn competition who is currently a Michigan State University artist-in-residence. Program: Beethoven's Sonata in E minor, Liszt's Sonata in B minor, Ravel's *La Valse*, and Bernstein's Seven Anniversaries. 10:30 a.m., Women's City Club, 1830 Washtenaw Ave. \$4 (students, \$3). 663-2068.

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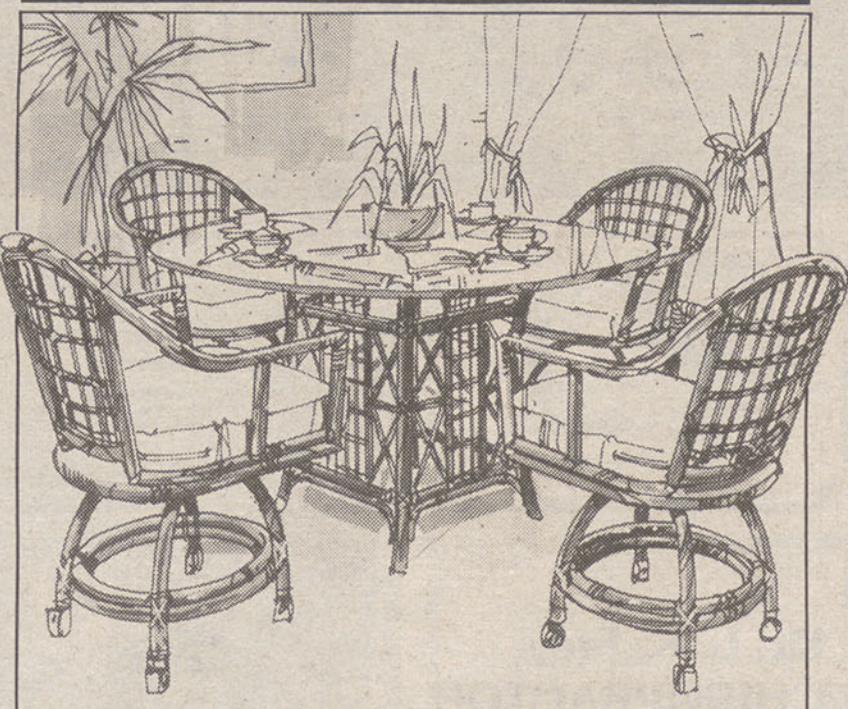
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★ "Chinese Cooking": Kitchen Port. Cooking demonstration by local cookbook author Christine Liu. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ "A Celebration of Poets": U-M English Department. See 22 Tuesday. Today's poets (3-6 p.m., Rackham West Conference Room): Walter Clark, Jack Driscoll, Stephen Dunning, Faye Kicknosway, and Eric Torgeson. Tonight's poets (8-11 p.m., Rackham Auditorium): Charles Baxter, Christopher Gilber, Herbert Scott, Diane Wakoske, John Woods.

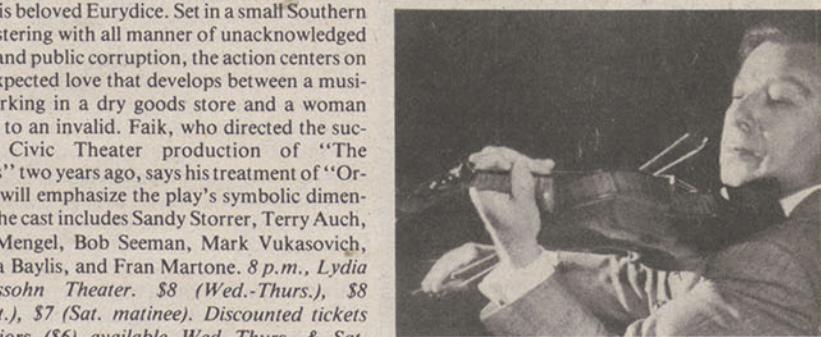
Business after Hours: Ann Arbor Chamber of Commerce. Monthly get-together for networking, idea exchange, contacting potential new clients, and socializing. Cash bar. 5-7:30 p.m., *Holiday Inn West*. \$6 (includes hors d'oeuvres and two glasses of wine or beer). Open to Chamber members and guests. For an invitation, call 665-4433.

"Orpheus Descending": Ann Arbor Civic Theater (Washtenaw Council for the Arts). Also, October 24-26. Ala Faik directs Tennessee Williams's dramatic adaptation of the Greek myth about a handsome young poet who descends to Hades to rescue his beloved Eurydice. Set in a small Southern town festering with all manner of unacknowledged private and public corruption, the action centers on the unexpected love that develops between a musician working in a dry goods store and a woman married to an invalid. Faik, who directed the successful Civic Theater production of "The Diviners" two years ago, says his treatment of "Orpheus" will emphasize the play's symbolic dimensions. The cast includes Sandy Storror, Terry Auch, Aileen Mengel, Bob Seeman, Mark Vukasovich, Marietta Baylis, and Fran Martone. 8 p.m., *Lydia Mendelssohn Theater*. \$8 (Wed.-Thurs.), \$8 (Fri.-Sat.), \$7 (Sat. matinee). Discounted tickets for seniors (\$6) available Wed.-Thurs. & Sat. matinee only. 662-7282.

Gatemouth Brown: Rick's American Cafe. This 60-year-old blues veteran commands a variety of idioms, from blues and country to swing, soul, and rock, and he incorporates most of them in each of his performances. With his incisive, compelling guitar playing, his frantic fiddling, and his smoky voice, the "high priest of Texas swing" bridges the gaps between all tastes without compromising the bite and force of his music. This is his first local appearance in nearly a year and a half. 9:30 p.m., *Rick's American Cafe*, 611 Church. Tickets \$7 in advance at *Schoolkids*, *PJ's Used Records*, and *Rick's*, and at the door. 996-2747.

FILMS

MTF. "Invitation to the Dance" (Gene Kelly, 1956). Gene Kelly. Three stories told entirely through dance, with no dialogue and with a Hanna-Barbera cartoon sequence. Mich., 7 p.m. "Singin' in the Rain" (Stanley Donen & Gene Kelly, 1952). Gene Kelly, Debbie Reynolds, Donald O'Connor. Perhaps the all-time best Hollywood musical. Mich., 9 p.m. SS. "Freaky Friday" (Gary Nelson, 1977). Barbara Harris, Jody Foster, John Astin. SA, 7 & 9:30 p.m.



Internationally acclaimed violinist Nathan Milstein comes to Hill Auditorium, Oct. 24.

★ 1986-1987 Adventure Travel Program: Journeys International. Narrated slide program on guided explorations of the land and cultures of Nepal, Tibet, Africa, Costa Rica, Peru, and the Galapagos Islands offered by this local adventure travel company. Journeys directors Will Weber and Kurt Kutay explain about the adventurous alternatives they offer to conventional group travel. Also, reports on trail clean-up conservation trips on Mt. Everest in Nepal and along the Inca Trail to Machu Picchu in Peru. 8 p.m., *University Sheraton*, 3200 Boardwalk. Free. 665-4407.

Nathan Milstein: University Musical Society. Ever since his 1926 debut in Paris, Milstein, now eighty-one, has been regarded as one of the world's greatest violinists. "In taste, execution, style, and in that intangible area of expressive shading compounded of phrasing, tone, and other indefinables, Milstein has no superior and few equals," says the *Washington Post*. Program to be announced. 8 p.m., *Hill Auditorium*. Tickets \$8-\$19 in advance at *Burton Tower* and at the door. 665-3717.

"The Dining Room": U-M Ensemble Theater Company. Also, October 25-27. Richard Oberlin directs U-M drama students in A.R. Gurney's humorous tour-de-force depicting the disappearing culture of wealthy WASPdom. The play presents a wide range of diverse characters through a series of juxtaposed scenes, each set in the old center of WASP culture, the dining room. The cast of three actors and three actresses handles 58 different roles. A U-M visiting drama professor, Oberlin has just completed a 15-year stint as artistic director of the Cleveland Playhouse. 8 p.m., *Trueblood Theater*, *Frieze Bldg.*, 105 S. State. Tickets \$5-\$8 in advance at the box office in the Michigan League and at the door. 763-5213.

"Skin of Our Teeth": EMU Players. See 18 Friday. 8 p.m.

"Orpheus Descending": Ann Arbor Civic Theater. See 23 Wednesday. 8 p.m.

Bill Miller: MainStreet Comedy Showcase. Also, October 25-26. Miller is a New York City comic who often accompanies his sharply humorous observations on various topics with a bit of guitar playing. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat.). 996-9080.

FILMS

AAFC. "Before Stonewall" (Greta Schiller & Robert Rosenberg, 1985). Documentary chronicling the rise of the gay community as a political force. MLB 4; 7 & 9 p.m. CG. "Koyaanisqatsi" (Geoffrey Reggio, 1983). Dazzling nonnarrative feature film exploring natural and man-made vistas across the U.S. set to a mesmerizing Philip Glass score. AH-A, 7 & 9 p.m. **HILL.** "Serpico" (Sidney

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women/Men?", "When Is Commitment Appropriate?", and charades. 7:30 p.m.

★ Faculty Harpsichord Recital: U-M School of Music. Edward Parmentier, a U-M music professor who is also a member of Ars Musica, performs J.S. Bach's Partita III, along with works by Froberger and Sweelinck. 8 p.m., Rackham Auditorium. Free. 763-4726.

"Frankenstein": Pioneer High School Theater Guild. Also, October 26. Pioneer High drama teacher Mervil Miller directs Tim Kelly's adaptation of Mary Shelley's Gothic classic about a Faustian scientist tormented by the miserable creature he has brought to life. 8 p.m., Pioneer High School Little Theater, 601 W. Stadium Blvd. at S. Main St. \$3 at the door. For reserved seats, call 994-2120.

19th-Century Harvest Ball: Cobblestone Farm Country Dancers. An evening of 19th-century dancing, including quadrilles, lancers, contras, waltzes, polkas, schottisches, galops, circles, and a grand march. Dance cards are used to sign up partners in advance, as was the custom in the 19th century. Live music by Glen and Judi Morningstar of the Olde Michigan Ruffwater String Band. Dancing masters are David Park Williams and Robin Warner. Period costumes optional. Also, in preparation for tonight's ball, David Park Williams is offering a 4-week series (\$10; couples, \$15) of classes in 19th-century dance sponsored by the Ann Arbor Parks Department on Thursday nights beginning October 3, 7-9 p.m., Gallup Park Canoe Livery. All dances are taught at tonight's ball, but some background in square or contra dancing is advisable. 8-11 p.m., Pittsfield Grange, Ann Arbor-Saline Rd. (a half-mile southwest of I-94). \$4 (couples, \$7). To register for the Thursday night classes, call 994-2780. For information about the ball, call 662-5713 (eves.).

Aterballetto: University Musical Society. Also, two shows on October 26 (different programs for all three performances). Founded in 1978, this 15-member troupe from the town of Reggio Emilia is regarded as one of Italy's finest ballet companies. Its repertoire includes traditional and contemporary ballets. Programs to be announced. 8 p.m., Power Center. Tickets \$12-\$16 in advance at Burton Tower and at the door. 665-3717.

The Bill Gaither Trio/The New Gaither Vocal Band/Sandy Patty: U-M Office of Major Events. Contemporary gospel music by Bill Gaither's widely recorded trio, whose best-known songs include "He Touched Me" and "Because He Lives"; the

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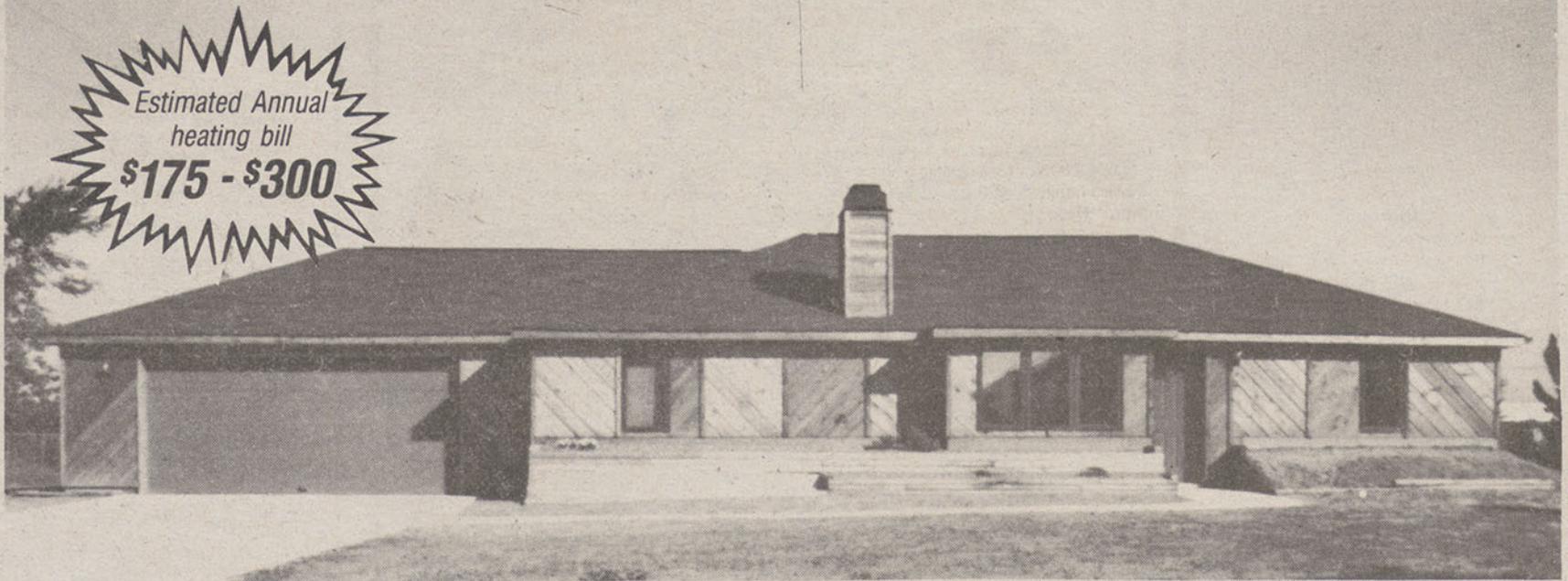
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"Skin of Our Teeth": EMU Players. See 18 Friday, 8 p.m.

"The Dining Room": U-M Ensemble Theater Company. See 24 Thursday, 8 p.m.

"Orpheus Descending": Ann Arbor Civic Theater. See 23 Wednesday, 8 p.m.



Versatile singer-songwriter June Millington returns to The Ark, Sept. 26.

International Folk Dancing: U-M Folk Dance Club. See 4 Friday, 8:30-10:30 p.m.

Bill Miller: MainStreet Comedy Showcase. See 24 Thursday, 8:30 & 11 p.m.

FILMS

AAFC. "Women in Love" (Ken Russell, 1970). Glenda Jackson, Alan Bates, Oliver Reed, Jennie Linden. Adaptation of the D.H. Lawrence novel. Nat. Sci., 7 p.m. "Lolita" (Stanley Kubrick, 1962). Sue Lyon, James Mason, Peter Sellers. Adaptation of the controversial Nabokov novel, with a screenplay by Nabokov. Nat. Sci., 9:20 p.m. CG.

"Birdy" (Alan Parker, 1985). A Vietnam veteran is summoned to an Army hospital to help a friend who is in a catatonic state, assuming bizarre bird-like poses. MLB 3; 7 & 9:05 p.m. C2. "The Seven Samurai" (Akira Kurosawa, 1954). Classic film about a 16th-century Japanese village which hires professional warriors to protect it from bandits. Japanese, subtitles. MLB 4; 8 p.m. U-M Japanese

Film Series. "The Go Masters" (Junya Sato & Duan Ji-Shun, 1982). A Chinese and a Japanese master of the game of Go play a match that spans thirty years of war and devastation. Japanese & Mandarin, subtitles. FREE. AH-A, 8 p.m. MTF.

"Carmen" (Francesco Rosi, 1984). Placido Domingo, Julia Nigenes-Johnson. Film adaptation of the Bizet opera shot on the locations where the story was originally set. Mich., 7 & 9 p.m. U-M Near

Eastern & North African Film Series. Short Moroccan Documentaries. Includes an introduction to Morocco's major cities and a presentation of Moroccan cultural monuments and daily life. FREE. AH-B, 8 p.m. SS. "Desperately Seeking Susan" (Susan Seidelman, 1985). Madonna, Rosanna Arquette. SA, 7, 9:30, & midnight.

26 SATURDAY

★ Symposium of Contemporary German Poetry: Goethe-Institut of Ann Arbor. See 25 Friday. Today: short lectures on "Lyric Poetry" by visiting poet Guntram Vesper and U-M German professor Ingo Seidler, followed by a panel discussion with the three visiting poets, Seidler, Oberlin College literature professor Stuart Frieber, Williams College literature professor Charlotte Melin, and poet Alice Fulton, a member of the U-M English faculty. 11 a.m.

"Autumn Stars"/"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday. 11:30 a.m. ("Autumn Stars") and 1:30, 2:45, & 4 p.m. ("Comet Halley").

U-M Football vs. Indiana. 1 p.m., Michigan Stadium. \$14. 764-0247.

★ "Winter Wildflowers": Waterloo Natural History Association. WNHA naturalist Almuth Tschunko leads a hike to look for some of the many plants with seedpods and inflorescences appropriate for use in dried arrangements and wreaths. 1:30 p.m., Waterloo Nature Center parking lot, Bush Rd., Chelsea. (For directions, see 6 Sunday listing.) Free. 769-0681.

Aterballetto: University Musical Society. See 25 Friday, 2 & 8 p.m.

"Orpheus Descending": Ann Arbor Civic Theater. See 23 Wednesday, 2 & 8 p.m.

"The Dining Room": U-M Ensemble Theater Company. See 24 Thursday, 5 & 9 p.m.

June Millington: Homegrown Women's Music Series/The Ark. Millington is one of the few major feminist singer-songwriters whose primary musical background is rock 'n' roll. She was the singer and lead guitarist in Fanny, the first all-woman rock band to gain national prominence. Since then she has produced and provided guitar accompaniment on LPs by Cris Williamson and Holly Near. For her first solo LP, "Heartsong," released on her own Fabulous Records label, she produced, arranged, and wrote all the songs and sings and plays almost all the parts. One of the most versatile women in rock, Millington is a very exciting singer and guitarist. 8 p.m., The Ark, 637½ S. Main. \$7 (members, \$6) at the door. 761-1451.

★ U-M Contemporary Directions Ensemble. Conducted by Carl St. Clair, this popular U-M music student ensemble is known for its high-spirited, well-performed programs of lesser known but worthwhile 20th-century music. Tonight's program is highlighted by the world premiere of local composer Richard Campanelli's Concerto in three movements for solo oboe/English horn and chamber ensemble, with oboe and English horn solos by U-M music professor Harry Sargous. Also, Schoenberg's intimate setting of Mahler's Songs of the Wayfarer and the prominent contemporary English composer Robin Holloway's Fantasy—Pieces, variations on Schumann's Heine Liederkreis. Holloway's composition actually incorporates Schumann's Liederkreis, surrounding it with his own prelude and four movements of variations. Vocal soloists are baritone Norman Spivey for the Schoenberg piece and soprano Priscilla Peebles for the Holloway piece. "This concert perfectly embodies the philosophy of the Contemporary Directions Ensemble," says St. Clair. "The program includes pieces nobody's ever heard and tasty older works nobody knows." 8 p.m., Rackham Auditorium. Free. 763-4726.

Swingin' A's Square Dance Club. See 12 Saturday, 8-11 p.m.

"Skin of Our Teeth": EMU Players. See 18 Friday, 8 p.m.

"Frankenstein": Pioneer High School Theater Guild. See 25 Friday, 8 p.m.

Bill Miller: MainStreet Comedy Showcase. See 24 Thursday, 8:30 & 11 p.m.

FILMS

AAFC/CG/C2. "The Family Game" (Yoshimitsu Morita, 1984). Riotous account of a bizarre tutor entrusted with the education of a precocious junior high-schooler. Winner of last year's Japanese Oscar for Best Picture. Japanese, subtitles. AH-A, 7 & 9 p.m. ACTION. "Country" (Richard Pearce, 1984). Jessica Lange, Sam Shepard. MLB 3; 6:30 & 10:10 p.m. "Heartland" (Richard Pearce, 1981). Simple, well-told tale of Americans surviving the rigors of life on the Montana frontier, circa 1910. MLB 3; 8:30 p.m. CG. "A Clockwork Orange" (Stanley Kubrick, 1971). Malcolm McDowell, Patrick Magee. Potent version of the Anthony Burgess novel. MLB 4; 7 & 9:30 p.m. HILL. "Breaking Away" (Peter Yates, 1979). Sleeper hit about a group of townies who attempt to prove themselves in a bicycle race against snobbish Indiana University jocks. Hillel, 7:30 & 9:30 p.m. MED. "Diva" (Jean-Jacques Beinix, 1982). A young mail carrier infatuated with an opera star becomes unwittingly involved in a political murder. French, subtitles. Nat. Sci., 7:30 & 9:45 p.m. MTF. "Desperately Seeking Susan" (Susan Seidelman, 1985). Madonna, Rosanna Arquette. Mich., 7 & 9 p.m. SS. "Desperately Seeking Susan" (Susan Seidelman, 1985). Madonna, Rosanna Arquette. SA, 7, 9:30, & midnight.

27 SUNDAY

★ Festival Sunday: First Presbyterian Church. Donald Bryant directs the church's chancel choir in performances of two of Handel's Coronation Anthems, "My Heart Is Inditing" and "Let Thy Hand Be Strengthened." Accompanied by an orchestra composed of members of the Ann Arbor Chamber Orchestra and instrumentalists from the congregation. Also, after the 11 a.m. service only, soprano Julia Broxholm performs Bach's solo cantata "Shout to God, All ye Lambs," with trumpet soloist Melvin Harsh. All invited. 9:30 & 11 a.m. First Presbyterian Church, 1432 Washtenaw Ave. Free. 662-4466.

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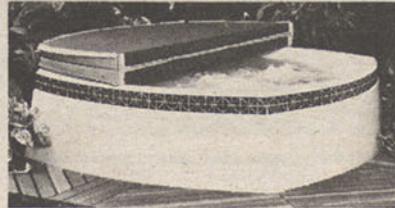
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sale of used gardening supplies and tools. 7:30 p.m., *Matthaei Botanical Gardens*, 1800 N. Dixboro Rd. Free admission. 665-6327.

★ "Jesus and the Moral Life": U-M Program on Studies in Religion. See 7 Monday. 8-10 p.m.

FILMS

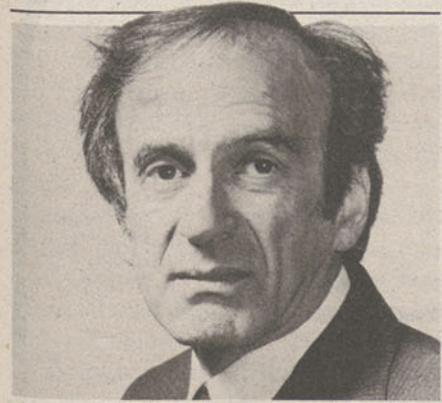
MTF. "Under the Volcano" (John Huston, 1984). Albert Finney, Jacqueline Bisset. Adaptation of Malcolm Lowry's novel. See "The Pick of the Flicks." Mich., 7 & 9 p.m.

29 TUESDAY

"Haunted Castle": Ann Arbor Civic Ballet (Washtenaw Council for the Arts). Also, October 30. A magician lures schoolchildren into a haunted castle and evokes all manner of strange creatures for their amusement in this popular Halloween tradition which returns after a one-year absence. With the Chelsea-based Boyer and Fitzsimmons Magic Company and twenty dancers choreographed by Lee Ann King. 7:30 p.m., *Power Center*. Tickets \$5 (children, \$2.50) in advance at *First Position*, *Sylvia Studio of Dance*, and the *Michigan Theater*, and at the door. 668-8066.

"An Evening with Elie Wiesel": Hillel Foundation. A Boston University humanities professor and the chairman of the U.S. Holocaust Memorial Council, Wiesel is a Hungarian-born novelist and essayist who is widely recognized as one of the world's most eloquent and authoritative voices of the 20th-century Jewish experience. His books include *Night*, an autobiographical novel about his experiences as a survivor of Auschwitz; *The Testament*, a novel about the purges of Jewish intellectuals under Stalin; and *Souls on Fire*, a collection of stories about Hasidic rabbis. His public talks usually address the task of building a moral society in the contexts of contemporary events, Jewish tradition, and the human condition. 8 p.m., *Rackham Auditorium*. \$5.50 (students, \$3.50). 663-3346.

Munich Philharmonic: University Musical Society. Ann Arbor debut of this nearly century-old orchestra that has been Munich's official orchestra since 1929. Conducted by Cleveland Orchestra conductor emeritus Lorin Maazel, the first American to hold the post of artistic director of the Vienna State Opera. Program: Weber's "Oberon" Overture, Hindemith's *Mathis der Maler*, and Tchaikovsky's Symphony No. 5. 8 p.m., *Hill Auditorium*. Tickets \$8-\$19 in advance at *Burton Tower* and at the door. 665-3717.



Author Elie Wiesel, a survivor of the Holocaust who has dedicated his life to memorializing it, speaks at *Rackham Auditorium*, Oct. 29.

FILMS

AAFC. "Contempt" (Jean-Luc Godard, 1964). An unhappy marriage is a metaphor for the instability of contemporary society. With Brigitte Bardot. French, subtitles. Nat. Sci., 7 p.m. "Sweet Smell of Success" (Alexander Mackendrick, 1957). Burt Lancaster, Tony Curtis. Nat. Sci., 9 p.m. CG. "All That Jazz" (Bob Fosse, 1979). Roy Scheider. AH-A, 7 & 9:15 p.m. MTF. "Android" (Aaron Lipstadt, 1984). Entertaining sci-fi about an almost human android on a remote space station who rebels against the mad scientist who created him. Mich., 7 & 9 p.m.

30 WEDNESDAY

★ Shemuel Nissan: *Hadassah*. The chairman of surgery and pediatric surgery at Hadassah Hospital in Jerusalem, Nissan talks about his work, and other current developments at Hadassah Hospital and the Hebrew University Medical School. 7:30 p.m., *Temple Beth Israel*, 2000 Washtenaw Ave. Free. 483-5573.

"Haunted Castle": Ann Arbor Civic Ballet. See 29 Tuesday. 7:30 p.m.

FILMS

MED. "Diamonds Are Forever" (Guy Hamilton, 1971). Sean Connery as James Bond. Nat. Sci., 7 p.m. "Live and Let Die" (Guy Hamilton, 1973). Roger Moore as James Bond. Nat. Sci., 9:15 p.m. MTF. "Ghostbusters" (Ivan Reitman, 1984). Bill Murray, Dan Aykroyd, Harold Ramis. Mich., 7 & 9 p.m. SS. "The Exorcist" (William Friedkin, 1973). Linda Blair, Ellen Burstyn, Max von Sydow. SA, 7 & 9:30 p.m.

31 THURSDAY

★ Drop-In Storytimes: Ann Arbor Public Library. Scary stories for children ages 3-5. 4-4:30 p.m. & 7:30-8 p.m., *Ann Arbor Public Library*, 343 S. Fifth Ave. at William. Free. 994-2345.

"Autumn Stars"/"Comet Halley: Once in a Lifetime": U-M Exhibit Museum. See 5 Saturday. 7 p.m. ("Autumn Stars") and 8:15 p.m. ("Comet Halley").

"Dracula": Ann Arbor Civic Theater Main Street Productions (Washtenaw Council for the Arts). Also, November 1-2, 7-9, & 14-16. Thom Johnson directs Crane Johnson's popular 1973 stage adaptation of Bram Stoker's classic horror novel. You know the story: a well-to-do London family has its hands full when an appalling Transylvanian count moves in next door. Stars Mark Willett, Marilyn Kennedy, Jay Mattlin, Steven Lane, Joan Schneiter, Leslie Wolfe, and Jennifer Butch. 8 p.m., *Ann Arbor Civic Theater*, 338 S. Main. \$5 at the door. 662-7282.

"Antique Pink": U-M Project Theater. Also, November 2-3 & 7-10. John Russell Brown directs Heinrich Henkel's play about a slightly batty 70-year-old woman who decides to have her apartment painted for the first time in 40 years. The 20-year-old kid she hires turns a short job into an all-day and all-night affair, and they wind up having a champagne breakfast together. The cast of three professional actors features Kim Hunter, who starred opposite Marlon Brando in the New York stage production of "Streetcar Named Desire," Cleveland Playhouse artistic director Richard Oberlin, and William O'Leary. 8 p.m., *Lydia Mendelssohn Theater*. Tickets \$3-\$9 (tonight's preview only) and \$6-\$12.50 (students, \$3) at the Michigan League Box Office in advance and at the door. 764-0450.

Yugoslavia Folk Ballet: University Musical Society. This popular 45-member ensemble offers a colorful sampler of Yugoslav music and dance. This is their third North American tour, and their first Ann Arbor appearance in nearly a decade. 8 p.m., *Power Center*. Tickets \$11-\$15 in advance at *Burton Tower* and at the door. 665-3717.

★ University Symphony Orchestra Halloween Concert: U-M School of Music. Hill Auditorium becomes a pretty spooky place on this annual occasion, with spirits emerging from organ pipes and macabre music being made. A favorite Ann Arbor Halloween tradition for music-lovers young and old. Gustav Meier conducts. Listeners encouraged to wear costumes. 9 p.m., *Hill Auditorium*. Free. 763-4726.

Gary Kern: MainStreet Comedy Showcase. Also, November 1-2. A former Ann Arborite, Kern is a regular on the national comedy circuit known for his mix of song parodies and dry, deadpan humor. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat.). 996-9080.

FILMS

ACTION. "The Hunger" (Tony Scott, 1983). Catherine Deneuve, David Bowie, Susan Sarandon. Nat. Sci., 7:30 & 9:30 p.m. CG. "Battleship Potemkin" (Sergei Eisenstein, 1925). Silent masterpiece about a mutiny by Russian sailors on the battleship *Prince Potemkin* just before the Russian Revolution. AH-A, 7 p.m. "Alexander Nevsky" (Sergei Eisenstein, 1938). Epic tale of the Russian army's victory over invading Germans in the 13th century. Russian, subtitles. AH-A, 8 p.m. **HILL.** "The Adventures of Sherlock Holmes' Smarter Brother" (Gene Wilder, 1976). Gene Wilder, Marty Feldman, Hillel, 7:15 & 9 p.m. **MED.** "The Shining" (Stanley Kubrick, 1980). Jack Nicholson, Shelley Duvall. **MLB 4**; 7:30 & 9:45 p.m. **MTF.** "Ghostbusters" (Ivan Reitman, 1984). Bill Murray, Dan Aykroyd, Harold Ramis. Mich., 7 & 9 p.m. SS. "Halloween" (John Carpenter, 1978). Donald Pleasance, Jamie Lee Curtis. SA, 7 p.m. & midnight. "Phantasm" (Don Coscarelli, 1979). Sci-fi horror. SA, 9:30 p.m.



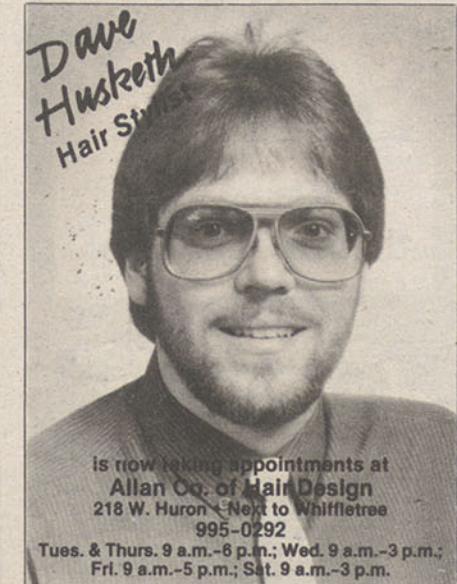
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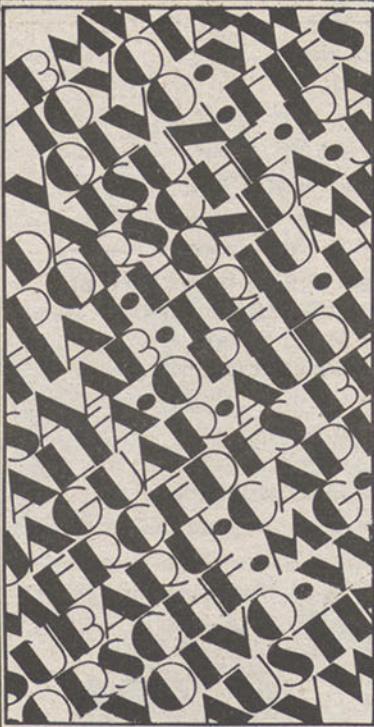
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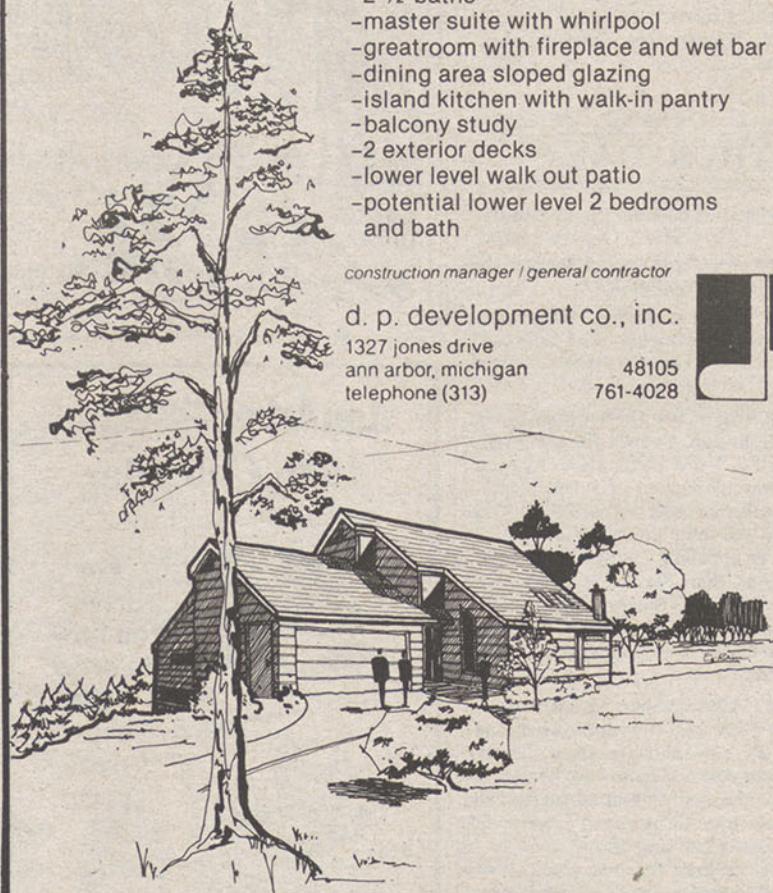
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The spectacular renovation at Brandy's

Mexican-eclectic food from the Cottage Inn's creative pragmatists.

Brandy's, which originally planned to open for the Art Fair in July, made it in time for September's Ethnic Festival instead. The mostly Mexican restaurant replaces Alexandra's on South Main Street, between Chez Crepe and Prisms II furniture.

Brandy's is owned by Nick Michos (pronounced ME-kos) and Sam and John Roumanis, who are cousins. All three are part of the interlocking group of owners of the Cottage Inn on William Street and the separate Cottage Inn pizza takeout and delivery stores. John Roumanis, who looks to be several decades younger than his partners (thirties versus fifties) arrived from California four years ago to head the takeout chain. His savvy restaurant-planning style was first evident in the Cottage Inn Cafe, an upscale pizza and pasta restaurant on Washtenaw that is full of Californiaesque details—a wood-fired pizza oven, for example, and unconventional toppings like snow peas and duck sausage. John Roumanis says he has thought about doing a Mexican restaurant ever since he came to town; it was just a question of where and when. That was answered when the bankrupt Alexandra's went on the auction block earlier this year.

Brandy's renovation uncovered the arched, tapestry-brick facade of the one-time Orpheum Theatre. The front now sports a vivid blue-and-white paint job and an impressionistic, scribbled neon sign. Inside, a vast mahogany back bar that rises almost to the level of the new mezzanine is traditionally styled, while the giant, neon-rimmed light fixtures overhead seem inspired by UFOs from a Fifties movie. John Roumanis says he wanted a look that would fit Main Street's conservative tone but still be snazzy enough to impress Ann Arbor's Yuppies.

Evidently the national "fresh food" trend extends to Mexican food as well. Brandy's fat menu starts off with a handy Mexican food glossary and pronunciation guide, followed immediately by pledges that "all fried food is fried in low-cholesterol vegetable oil" (lard is the norm in Mexico) and that "we refuse to use microwaves." Farther into the menu, salad dressings and a terrific salsa are also identified as freshly made. Recognizing a related trend toward more careful drinking, the bar offers a half-dozen mocktails, elaborately blended and elaborately presented nonalcoholic drinks.



GREGORY FOX

The amazing Brandy's on Main Street: the recent renovation not only uncovered the interesting tapestry-brick facade of the old Orpheum Theatre but opened up the spacious interior and embellished it with giant neon-rimmed light fixtures.

Tacos, enchiladas, burritos, or chile rellenos are \$2.75 each, about \$4 to \$6 in various combinations accompanied by rice and beans. Among the fancier specialties are fajitas, marinated strips of chicken (\$6.95) or skirt steak (\$7.95) grilled with peppers, onions, and tomatoes.

The menu isn't purely Mexican. Following yet another trend—to mix good, affordable foods without worrying about their ethnic origins—Brandy's offers a variety of big salads, quiches, burgers, and croissant sandwiches. In addition to the expected nachos and quesadillas, a huge array of appetizers and side dishes includes marinated chilled vegetables, spinach-filo pastries, and sweet-potato french fries. Borrowing from the late Alexandra's, there is also an array of artful desserts.

Behind Ann Arbor's bakery renaissance

A committed new generation of bakers willing to get up early.

Ann Arbor is in the midst of a bakery renaissance. A decade ago, specialty bakeries seemed on the brink of extinction, but now four new ones have opened in a matter of months. Besides Jacques Patisserie, noted last month, there is a new branch of **Dough Boys Bakery** in Kerytown; the **Breadery, Unlimited**, on West Stadium; and the **Dayringer Bakery**, in the Traver Creek Shops next to the Broadway Kroger.

The **Breadery** is a new venture by Pat

and Therese Mahoney, the local American Speedy Printing franchisees, whose headquarters is just down the street. The Mahoneys totally revamped the cinder-block laundromat at the corner of Stadium and Collingwood with a new wood exterior, then lined the inside with simple formica bins. The bins are equipped with tongs and small sacks, creating a self-service system for most items. Similar bulk-food-style bakeries are already operating in Canada, Pat Mahoney says. While investigating the concept, he bumped into a Canadian baker, Rick Keeler, trying to make a go of a similar operation in Flint. Mahoney persuaded Keeler to join him at the **Breadery**, and Keeler is now churning out breads, rolls, croissants, danish, and more. (Breads aren't self-serve. When I looked in, people were lining up at the central counter to request their favorites.)

At **Dough Boys**, co-owner Doni Lystra says she had always thought about a Kerytown outlet for her South Main Market bakery. When the Smith and Nathan spot came open again after Stamos Travel moved upstairs, she decided there was enough difference between **Dough Boys**, **Aviva**, and the **Moveable Feast** to justify a **Dough Boys** branch alongside the two established Kerytown bakers. **Aviva's** is now as much deli as bakery, while **Dough Boys** does more with breads than the pastry-oriented **Moveable Feast**. **Dough Boys** isn't the only South Main Market business testing the waters in the older center. Robert Sparrow of Sparrow Meat Market bought Kerytown's Carlo Meat Market a while back, and according to Kerytown manager Fran Wylie, Partners in Wine plans to open a branch directly behind **Dough Boys**.

For now, Lystra plans to keep baking at South Main, but she has plans in the works for a new facility strictly for baking in the near future. **Aviva** already has a separate wholesale bakery, and recently the **Moveable Feast** applied for permission to build one as well, behind its Liberty Street house.

Chas (pronounced Chaz) Dayringer, the soft-spoken, ponytailed proprietor of **Dayringer Bakery**, explains that part of the bakery boom is a great surge in wholesale business supplying restaurants. Dayringer says that during the eight months he managed **Dough Boys** in 1984, wholesale orders grew so much that sales doubled and bakers had to work three shifts to meet demand.

Realtor Morrie Dalitz, who helped Dayringer find his spot, suggests other factors are behind the renaissance as well. Dalitz, who has watched over Ann Arbor business with a cool, benign intelligence for more than forty years, says that many of the older generation of family bakeries folded partly because of the costs of adapting to increasingly expensive government health and safety regulations, and partly because younger workers simply didn't want to get up at 3:00 a.m. to start baking.

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CHANGES continued

"It wasn't so much competition from commercial products, because everybody knows there's no comparison," he says. Dalitz credits the present resurgence mostly to the maturing of a generation of committed young people who get solid training at cooking schools and community colleges and approach baking as a profession, not just a job.

Chas Dayringer's own decade-long career as an Ann Arbor baker began in 1975 as head bread baker at the Sun Bakery. At the Sun, he met English pastry chef Ian Titterton, an inspirational figure for Ann Arbor's new generation of young bakers during the Seventies. In 1980, Dayringer joined Titterton at Ian's Patisserie, rising to become pastry chef and production manager, only to join the mass exodus protesting Titterton's ouster in 1982. After a spell at Dough Boys, he helped develop a line of cookies for the Granola Kitchen on Ellsworth until a loan from Ann Arbor's Community Development Department finally let him launch his own business.

The former Manna store is now divided between a small front sales area with a pair of neat wooden counters and a stand-up cooler, and a much larger rear bakery. When I looked in, Dayringer, his Cuban-born wife, Charo Ledon, and their six-week-old son, Niel, were all on hand. Niel's baby seat was propped on a counter in back, but at the moment he was riding around alternately on his mother's and

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GREGORY FOX

father's backs. (They also have an older son, Evan.) Dayringer bakes a full range of breads, including French, whole grain, sourdough rye, and an egg braid. Most are \$1.50. Reflecting the Sun influence, his Danish and croissant doughs are part whole-wheat flour and sugar-free, although sugar is used in filled versions. Plain croissants are sixty-five cents. Some of Dayringer's creations are unique, among them a whimsical "gossip roll"—developed on the spur of the moment for a kaffeeklatsch—that is inspired by an open mouth. As soon as he gets a stove hooked up so he can melt chocolate, Dayringer also promises truly fancy chocolate work and confections.

State Street spawns more off-street specialties

Irish woolens, South American imports, and glamorous vintage clothes.

State Street's rich retail mix is being enlivened further by still more shops tucked away above and below street-level space. At 209 South State, the battered stairs leading up from Hollywood Marty's have received new carpet. The occasion is the simultaneous opening of no less than three new stores.

Much of the credit for the second-story surge goes to Doug Adesko, whose used-

clothing store, 53rd and 3rd, has been the only recent tenant in the space. Two of the new stores, **Rebop** used clothing and **D. Bernard Conley Imported Irish Woolens**, are owned by acquaintances of his. Conley—more informally known as Dan—is a recent U-M English lit grad who was looking for something to do after school; he recalled "how every time I got back from Ireland, people would literally grab me on the street and want to know where I got my sweater." When I looked in hours before his opening in mid September, Conley was working in a surprisingly handsome room with new cream-colored wallpaper and several antique accessories. On the new green carpet were piled sweaters, Donegal tweeds, and European rugby shirts—the real kind, he says, "very thick, with quilted shoulders"—all awaiting construction of the last shelves.

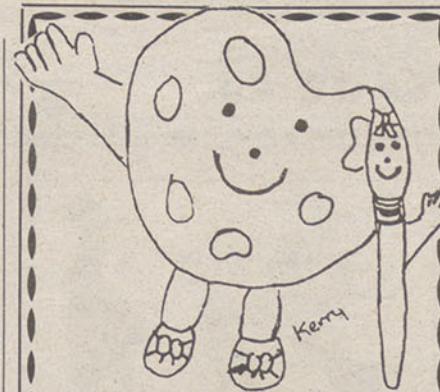
Sweaters run from \$55 to \$125, depending on whether they are hand-knit or merely hand-loomed (done on a knitting machine that does a complete row at a time). John Molloy Donegal tweed jackets (no relation to the American pinstripe promoter) are about \$200.

Off a long-closed side corridor, a mannequin in an old linen dress ushers visitors into **Lasting Expressions**. The interests of Jim and June Sullivan explain the range of merchandise: black and white photos of still lifes and street scenes on one wall, a stuffed fabric carp gazing at a vintage RCA television, and row upon row of beaded earrings, necklaces, and pendants. June does the photos (\$40-\$70) and carp (\$17.50), the TV is not for sale, and Jim does the ingenious beadwork, which runs from as little as \$5 for a pair of earrings to \$75 for a matching earring-necklace set of gold tubes and cinnabar beads.

Jim, an amiable refugee from an inter-



Two new shop owners in second-floor State Street locations: Dan Conley of D. Bernard Conley Imported Irish Woolens (left) and Jim Sullivan of Lasting Expressions (above) with his TV-addict carp.



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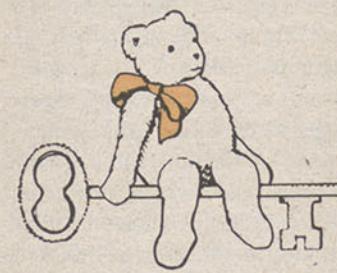
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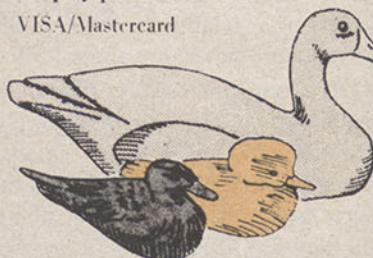
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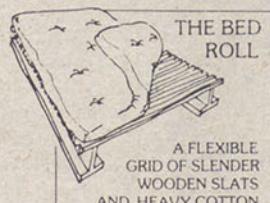
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CHANGES *continued*

national business degree, began stringing beads several years ago to make his wife a necklace. After expanding production and doing well in several art fairs, they discovered there were no consignment shops left in Ann Arbor for that kind of handiwork, so they decided to open their own store. Some pieces are extremely elegant, like a \$40 necklace of geometric black oyster shells. One virtue of beads is that even the cheapest pieces can be packed with nice detail. On close examination, each of a \$5 pair of earrings proved to be made of seven different brass shapes—disks, triangles, and tiny beads.

One building south, above Jason's, a similar complex of small stores is thriving. Earlier this year, **Ruby Tabu** used clothing joined Vintage Clothing and the Cat's Meow. "This building is known as vintage heaven on the U-M campus," says Ruby Tabu owner Robert Palmer, who also owns Once Possessed antiques on the building's third floor. Rock stars like Cyndi Lauper, Linda Ronstadt, and Madonna have promoted the idea of used clothing as a style in its own right, he points out. While the vintage look as interpreted at Ruby Tabu is less expensive than new high fashion, it is far removed from the old image of cheap castoffs. When I was there, Palmer's offerings included a whole rack of formal prom dresses at \$40 to \$60, a \$60 iridescent gold man's suit, and an evening gown decorated with appliqued, hand-painted flowers priced at \$115.

Assorted notes

In a last minute about-face, **Saguaro Plants** did not return to the renovated Earle building. Owner Richard Tuttle says he contemplated closing the retail business entirely to focus on his burgeoning commercial plant maintenance business, but instead decided to continue a smaller plant and flower store in Kerytown, at the south end of the Smith and Nathan space next to Aviva's. Tuttle, who has a U-M master's in botany, started out in David Kozubei's twenty-four-hour laundromat on Maynard Street in 1975, then spent a year and a half over Campus Bike and Toy on William before creating his jungle environment in the Earle building, with tropical birds and fish, mysterious smells, and vintage Ella Fitzgerald tapes on the sound system.

Raven Tuttle, who was among the "wash and wear" haircutters in a nook in the back of the store, will now concentrate on the plant maintenance business and their three children at home. Toni Kish is cutting inside Callie's Studio on Ashley, while Vicki Honeyman is occupying her time giving jitterbug lessons with Jim Kruz at the Blind Pig while waiting to open her own shop, called Dede's, in Crazy Wisdom bookstore's spot on Ann Street east of Fourth Avenue.

Crazy Wisdom, in turn, is moving around the corner to **Al Dente** pasta's spot on Fourth. Monique and Denny Deschaine are moving her business, **Al Dente**,

and his business, **Washtenaw Wind Surfing**, into a marina they have purchased on Whitmore Lake. (Among other things, they plan to organize a windsurfing club tentatively called "Club Whit.") Northside **Al Dente** customers needn't worry about the retail store's closing—Zingerman's and Knight's Market both carry it now.

With the wholesale move of engineering to the U-M's North Campus, almost a third of all U-M students have classes on North Campus this fall. The **University Cellar's** North Campus Commons branch has been expanded more than 50 percent in response. The art supplies that were the branch's original mainstay have been moved to a new room across the hall. The original three thousand-square-foot space has been turned into a full-line miniature version of the downtown Cellar, with computers, James Dean posters, knapsacks, and padlocks as well as art, music, and engineering textbooks.

Closings

True Value Hardware in Westgate closed after an auction of its inventory and fixtures in July. Westgate owner Don Van Curler also owned the hardware store, and several years ago he turned over its mall frontage to the Linen Center. Apparently even aggressive signage and a nicely designed storefront couldn't persuade enough customers to drive around to True Value's new entrance in the back of the shopping center. Part of the space is being taken over by Westgate Carpet next door, which doesn't require as much traffic volume.

The **Stadium Tavern** at Stadium and Liberty was due to close at the end of September. Once a gas station and roadhouse out west of town, the old frame bar was surrounded by a commercial strip in its last decades, and will be replaced by a Citizens Trust branch. While it received no elegies to match Tom Fitzgerald's farewell to the Stadium Tavern, **Chuck E. Cheese's Pizza Time Theater**, kitty-corner across the intersection, also closed in September. Little Caesar's, Michigan franchisee for the troubled pizza-and-robots chain, received an offer "we couldn't afford to refuse" for the site, according to company senior vice president Charlie Jones. The offer came from **Murray's Discount Auto Parts**, which will redo the one-time supermarket as one of its huge parts and accessories stores. The liquor licenses of both businesses are on the market.

Tice's menswear on South University was advertising a going-out-of-business sale in mid September. And Rose Martin's **Rose Bowl** restaurant on Huron has closed. Martin opened the restaurant last year in part to provide jobs for the young people she works with at Peace Neighborhood Center, but like many predecessors in the spot, the Rose Bowl proved unable to attract pedestrians across the formidable Huron Street barrier.

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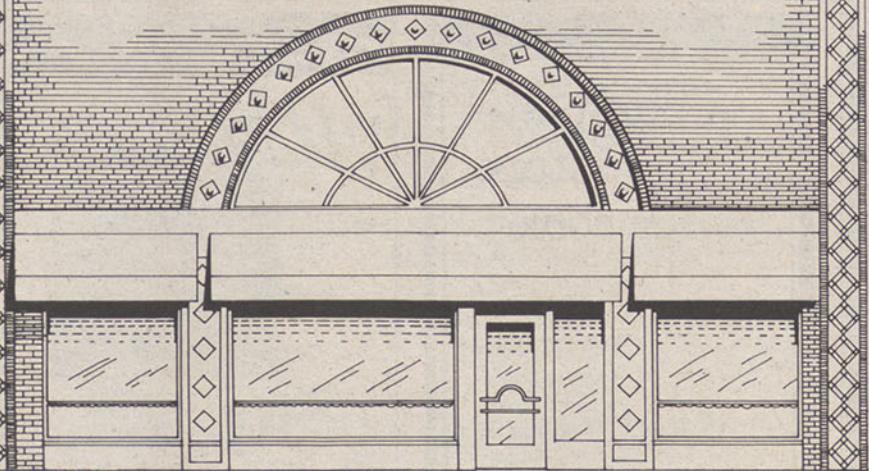
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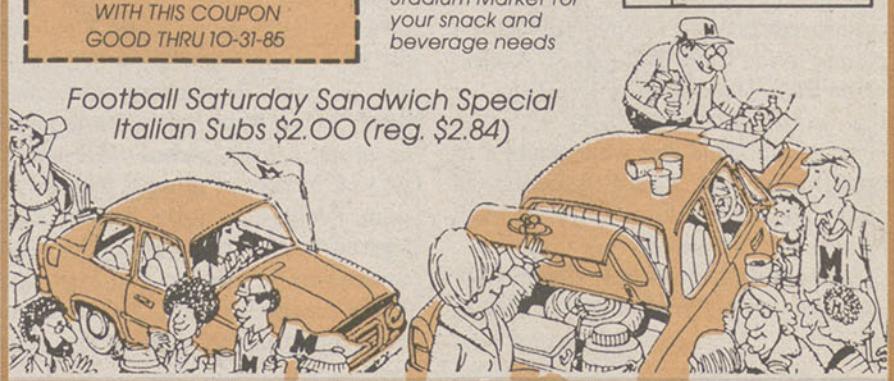
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RESTAURANTS



PETER YATES

Cousins Heritage Inn in Dexter

An eight-mile drive to superb dining.

For two weeks in August I happily checked out the offerings of two completely different menus at Cousins Heritage Inn in Dexter. There's no point in keeping you in suspense. Quite simply, I thought the food there was ravishing.

It was pleasant to be in the lovely village of Dexter, with its wide main streets and deep setbacks. Some ten or a dozen fine nineteenth-century houses establish the town's ambience, giving it an unpretentious dignity. I know Ann Arbor people who have lived here twenty-five years and have never seen either Manchester or Dexter. In the case of Dexter, that strange fact should soon change, now that Cousins Heritage Inn offers the lure of a glorious meal at the end of the eight-mile trip from here. Arriving some twenty minutes early for our reservations, we drove out Island Lake Road past the point where the pavement gives out and past the forty-five degree bend to the north, a beautiful country drive

that should be spectacular this month. Dexter-Pinckney Road, the right turn after the narrow stone overpass on the far side of downtown Dexter, is another good color mini-tour. And don't forget Huron River Drive, with its lazy curves all the way from Ann Arbor's North Main Street to Central Street in Dexter.

Cousins occupies a modest Greek Revival house with corner pilasters instead of columns. Painted a greenish-gray color, the 1855 house is on Ann Arbor Street just before the point where the zoning turns obviously commercial. The place blends so well with its residential neighbors that you have to look sharp to spot it. Guests are served in four rather small rooms—the old living room, parlor, dining room, and what was probably a small bedroom. Simple cream-colored wallpaper in a dim floral stripe, a stencil-pattern border, and scalloped and shirred Austrian window shades in a pretty old-rose color are the main features of the decor.

Cousins Heritage Inn
7954 Ann Arbor Street, Dexter 426-3020

Description: The ground floor rooms of an 1855 house provide intimate dining space. Very simple decor devoid of clutter enhances the feeling of space in the rather small dining areas.

Atmosphere: A quietly congenial mood prevails, rather like that of a club. Tantalizing whiffs of delicious odors from the food fill the air, undefiled by tobacco. There is no

smoking at the inn.

Recommended: Just about everything except the coffee. Menus change weekly. Of four soups tasted, all were winners. Of appetizers, shiitake mushrooms in sherry, chicken pate, and breast of range hen with warm vinaigrette. Pork tenderloin persillade, roast capon, pheasant, charred steak, and poached or baked fish and scallops. All of the desserts—roulades, tortes, frozen mousse, brownies, carrot cake.

Prices: Lunches are ample and inexpensive at

Pat and Paul Cousins with chef Greg Upshur. Upshur displays a rack of lamb persillade, with stuffed tomato and shiitake mushrooms.

Lovely china with soft-red rims glows on tablecloths of the palest pink.

I knew I was in for an enjoyable time with the first sip of the first soup I tasted. It was a chilled cucumber soup (\$2.25), a type common enough in restaurants these days. But this version went beyond cliche all the way to the sublime. It had a round, rich flavor enhanced with just the right amount of dill, and it was smoothed to just the right degree with cream. The deep flavor of an expertly made base enriched the lobster bisque (\$3.75), and minestrone (\$2.50)—an unusual dried bean and vegetable puree with whole beans in it—had a little heap of thin cheese strips in the center of the plate. The restraint shown in the matter of the cheese impressed me. The soup was glorious all of itself; the cheese was merely a grace note.

The same judgment, subtlety, and originality were evident in all the appetizers. For once, chicken pate (\$4.50) wasn't stiff with cold. Its velvety texture and complex flavor contrasted

\$4 to \$5.75 and include bread, soup or salad, vegetable and starch garnish, and beverage. At dinner: soups \$2.25-\$3.75; appetizers \$4.50-\$7.50; entrees \$16-\$19; desserts \$3-\$3.50.

Hours: Lunch Mon.-Fri. 11 a.m.-2 p.m.; dinner Tues.-Sat. 6-9 p.m. Closed Sun. Two seatings on weekends. Reservations are a must.

Wheelchair access: Through the kitchen. Rest rooms not handicapped-equipped.

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RESTAURANT *continued*

beautifully with the strips of moist chicken breast and crunchy hazelnuts embedded in it. Shiitake mushrooms (\$5), nestled in an overlapping pattern on the plate, looked lovely in an aromatic and flavorful lake of sherry cream sauce. The house smoked salmon (\$4.50) was good, but there was precious little of it—three narrow, gauze-thin pieces, perhaps half an ounce. "What is this? Gold leaf?" my companion exclaimed.

Cousins gets free-range hens from Ortonville, which will be appearing on the menu in various forms throughout the fall and winter. I caught their early appearance in August in the form of a wonderful appetizer—roast breast of range hen with warm vinaigrette (\$5). The lukewarm chicken breast rested on a bed of lightly cooked green beans and mushrooms nested in a gaudy red and white radicchio leaf. The mildly sour vinaigrette used the juices from the roasting pan. On any chicken, the sauce would have been outstanding. But the flavor of these range birds—which roam and peck seeds and grass at will and are not plumped and matured artificially with drugs—is indescribably delicious. This is what chicken used to taste like!

The same originality, subtle seasoning, and sensitive saucing marked the entrees—even the strip steak, which I ordered out of a sense of duty because so many men order it. Steak Valez (\$17) was well charred, over an inch thick, and treated to a mere slick of wine vinegar sauce. Crisp threads of fried onion—only a few—rested on top. Neither of these enhancers masked the flavor of the superior piece of meat. The same was true of the juicy breast of capon (\$16), which came with thin, colorful strips of mixed vegetables and basil sauce. Fresh fettuccini was served with it. The poached scallops with lightly gingered sauce (\$17) were another perfect match, though the scallops would have been even better cut small to expose more surface to the sauce.

Another week and another menu brought still more rarities—roast pheasant in delicious brandy sauce (\$19) and roast pork tenderloin with fresh sage sauce (\$16). The pork was covered with seasoned crumbs and minced parsley, then roasted to the juicy pink-done stage. Surprise complements this time were sauteed nectarines with the pork, and homemade buckwheat angel-hair pasta that tasted perfect with pheasant. Salads on every occasion were simple, lightly sauced with a good though strongly sour vinaigrette or herb dressing, and perfectly fresh and crisp.

Lunch at Cousins Heritage Inn is an unexpected bargain. (Dinner can come to \$30 a person if one orders without stint from all categories.) Here was delicate lake trout, slow-baked to the tenderest flakiness, with a whipped-butter sauce, accompanied by bright green broccoli and pilaf, and preceded

by soup or salad—all for \$5.50. For \$5.25 we had chicken saute in a delicate tarragon sauce with, here and there, the surprise flavor of richly sweet sun-dried tomatoes, plus the same accompaniments. A fine osso buco (braised veal knuckle) came with perfect spaetzle and broccoli—a fairly hefty dish for lunch (\$5.75). Soup on the day of my visit was corn chowder—potatoes, fresh corn, bacon, and milk in a perfect combination. Various quiches in a buttery pate brise (tart pastry) (\$4.25-\$5), a croissant club sandwich (\$4.50), and a pasta selection (\$4.75) rounded out the menu.

Desserts (\$2.75 to \$3.50; \$1 to \$1.50 at lunch) were beautifully made and extraordinarily good. Two iced souffles, one flavored with Grand Marnier and the other with coconut and traces of orange peel in it and spiked with rum and Grand Marnier, were superb. Peanut butter flan, a melding of peanut butter and chocolate that should appeal to fans of Reese's Peanut Butter Cups, was a special one night. Wonderful brownies and carrot cake were available at lunch.

Does Cousins do anything out-and-out wrong? Well, yes. They serve perfectly terrible coffee. In view of everything else that's good about the place, this lapse is kind of endearing.

Pat Cousins is the evening hostess, we figured out after awhile. Then she told us, "My husband makes all the desserts." You might assume that the Cousins are sophisticated world travelers who have honed their discrimination in foods and developed their tastes at three-star restaurants abroad. But they aren't.

Paul Cousins has taught biology at Dexter High School for twenty years. He is on leave at the moment. He is also the district's environmental education consultant and has conducted generations of kids, K through twelve, on four-season nature walks in the twenty-acre outdoor lab on the high

school grounds. The high school teachers started a gourmet club to provide periodic relief from cafeteria food. "I made the desserts because I love to eat 'em," Paul explains. The club sparked the Cousins' interest in food. When Pat had time free from her full-time job—she is a medical technologist supervising a lab at the Catherine McAuley Medical Center—they took off for places like Elizabeth's in Northville, the Rowe Inn in Ellsworth, and the Chestnut in Northport. Then Paul asked advice from the restaurant program at Michigan State. Should he try to open a restaurant himself? He was told to stay out of the business. "The advice just made me want to get into it all the more," he says.

The Cousins heard of the house on Ann Arbor Street on a Tuesday, saw it on Thursday, and bought it on Saturday. For nine months they and their three almost-grown sons worked on fixing it up, with many of those old K through twelve kids—now grown up—pitching in to help with what became a virtual community project. Then Paul bought all the fixtures and furnishings of the Cafe Creole in Ann Arbor. "I entered a low, low bid for the whole thing. It was the most aggressive financial move I've ever made." He studied at Complete Cuisine, then worked there in his spare time as an assistant cook.

Cousins Heritage Inn opened a year and a half ago with Tom Floyd from Complete Cuisine as chef. He has left to spend ten months at the celebrated La Varenne cooking school in France. Greg Upshur from the Golden Mushroom in Southfield is chef now, and Jeff Zak, a graduate of Schoolcraft Community College, has been assistant chef in charge of all lunches from the beginning. Pat Cousins still works full-time, then is the hostess at night. What a place! What a story!

—Annette Churchill



PETER VATES

The unpretentious Heritage Inn blends so well with its residential neighbors on Ann Arbor Street, just east of Dexter's downtown, that it is easy to miss. The Cousins family and friends spent nearly nine months making a restaurant of the modest 1855 Greek Revival house.

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Ann Arbor Observer

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If you are an Ann Arbor resident who has been regularly receiving the Observer, the November issue should arrive at your door by Monday evening, October 28th.

If it doesn't, please call us between 8:30 a.m. and 5 p.m. weekdays, or leave a message.

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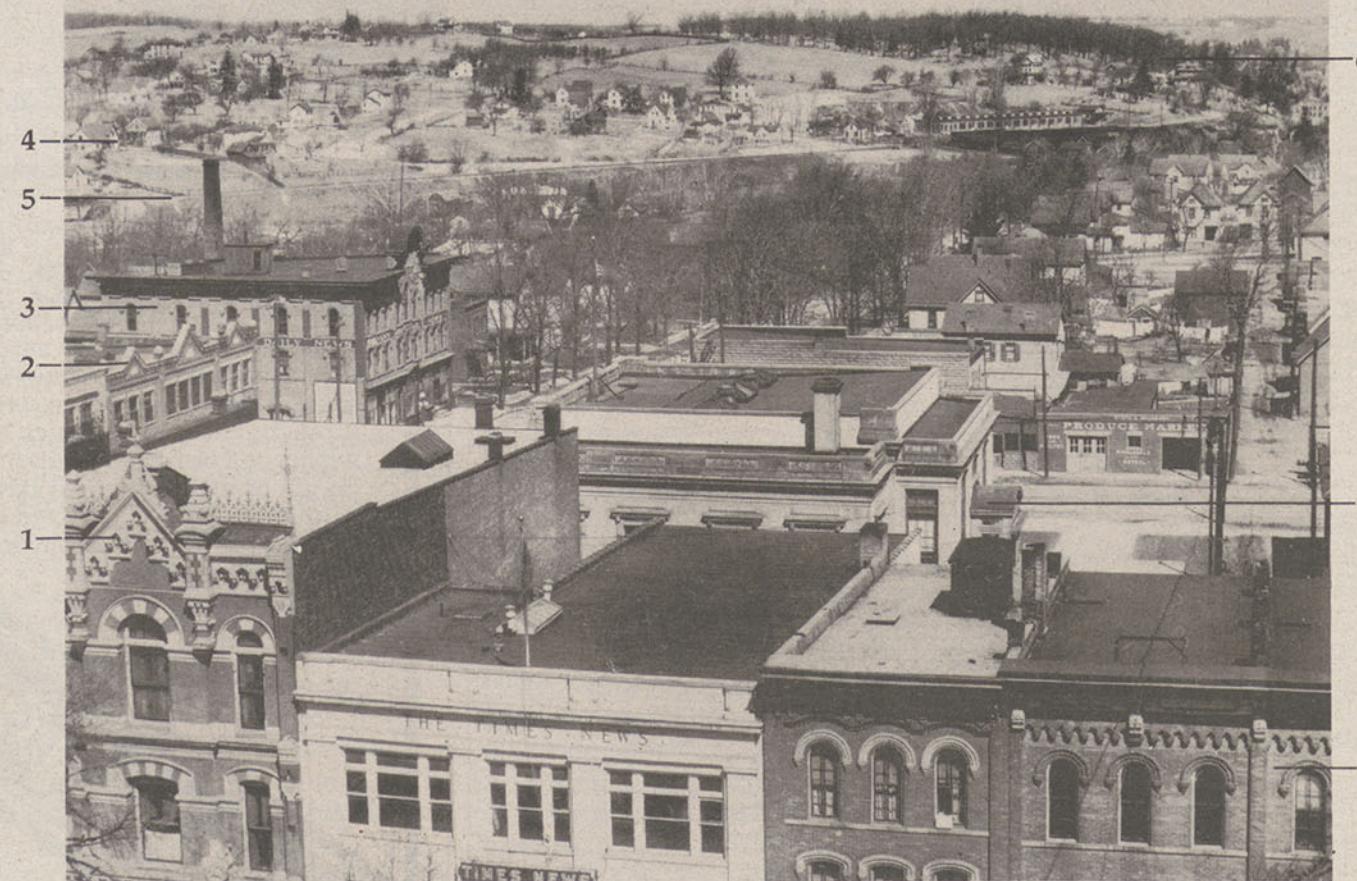
THEN & NOW

The view from the top

The near north side in 1921 and 1985.

October is a time to seek out the best views of town and to witness the annual fall spectacle. One inveterate view-seeker we know feels that the best Ann Arbor view of all is the one view to the north from the Ann Arbor Inn's eleventh-floor cocktail lounge. She feels it's better than the view from the map room atop the Graduate Library, or the panoramas from Hunt Park at Spring and Sunset, or from Cedar Bend Drive—better even than the view from Tower Plaza's upper floors. The view from the Ann Arbor Inn lounge affords both the close-up detail of downtown street activity and signage and the panoramic sweep of the river valley, now enlivened by autumn color. On the near northeast side, the landmark towers of St. Andrew's and St. Thomas emerge from the trees. When the leaves are still on the trees, it's easy to envision an Ann Arbor the size of seventy years ago, surrounded by woods. It's an illusion. Seventy years ago, the slopes that are now wooded were largely pastures and fields. November's bareness reveals the illusion: today's forested city extends up the hillsides as far as the eye can see.

For the price of a drink, you can sit back in cushioned comfort and compare today's north side with that of 1921, photographed from the tower of the ornate Victorian courthouse just across Huron Street. After sixty years, it's remarkable how many of the buildings survive in some form. —Mary Hunt



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▲ This 1922 photo shows the ornate cornice and ironwork of the 1882 Beal Block at Main and Ann (see 1 on photo). It was one of Ann Arbor's few elaborate High Victorian buildings. Just next to it is the Times-News building. Ann Arbor's post office for several decades, the Beal Block was torn down, along with its neighbor, in 1940 for a new Kroger supermarket (now the Salvation Army Thrift Store). Behind it, at the southwest corner of Main and Miller (2), three triangular pediments mark the 1890s Pardon Block, today little altered as Bell's Cafe. Across Miller from it is the building (3) that in 1921 housed the printing presses for the Times-News but still bore its predecessor's name. Built in the 1860s by Dr. A. W. Chase, who won fame and fortune with his world-famous recipe book, it would suffer loss of its fancy cornice and other depredations before emerging refurbished in 1968 as the Miller-Main

Building, home of the nationally known landscape architecture firm of Johnson, Johnson & Roy. Behind it, the residential neighborhood (4) on Spring, Daniel, and Summit, across the Ann Arbor Railroad tracks (5), appears almost the same as today. Beyond Summit, the postwar years saw subdivisions built between Summit and Sunset, but north of Sunset it's still wooded, largely because of St. Thomas Cemetery's big old oak trees (6). The green dome of St. Nicholas and the brick mass of the contemporary office building at 320 North Main are new, but anyone returning to town after a sixty-year absence would still recognize the limestone neoclassical post office (7) (expanded in the 1930s and now the Washtenaw County Annex) and Ann Street's three-story Italianate commercial buildings (8), built in the Civil War-era boom and recently restored by attorney Peter Bilakos.

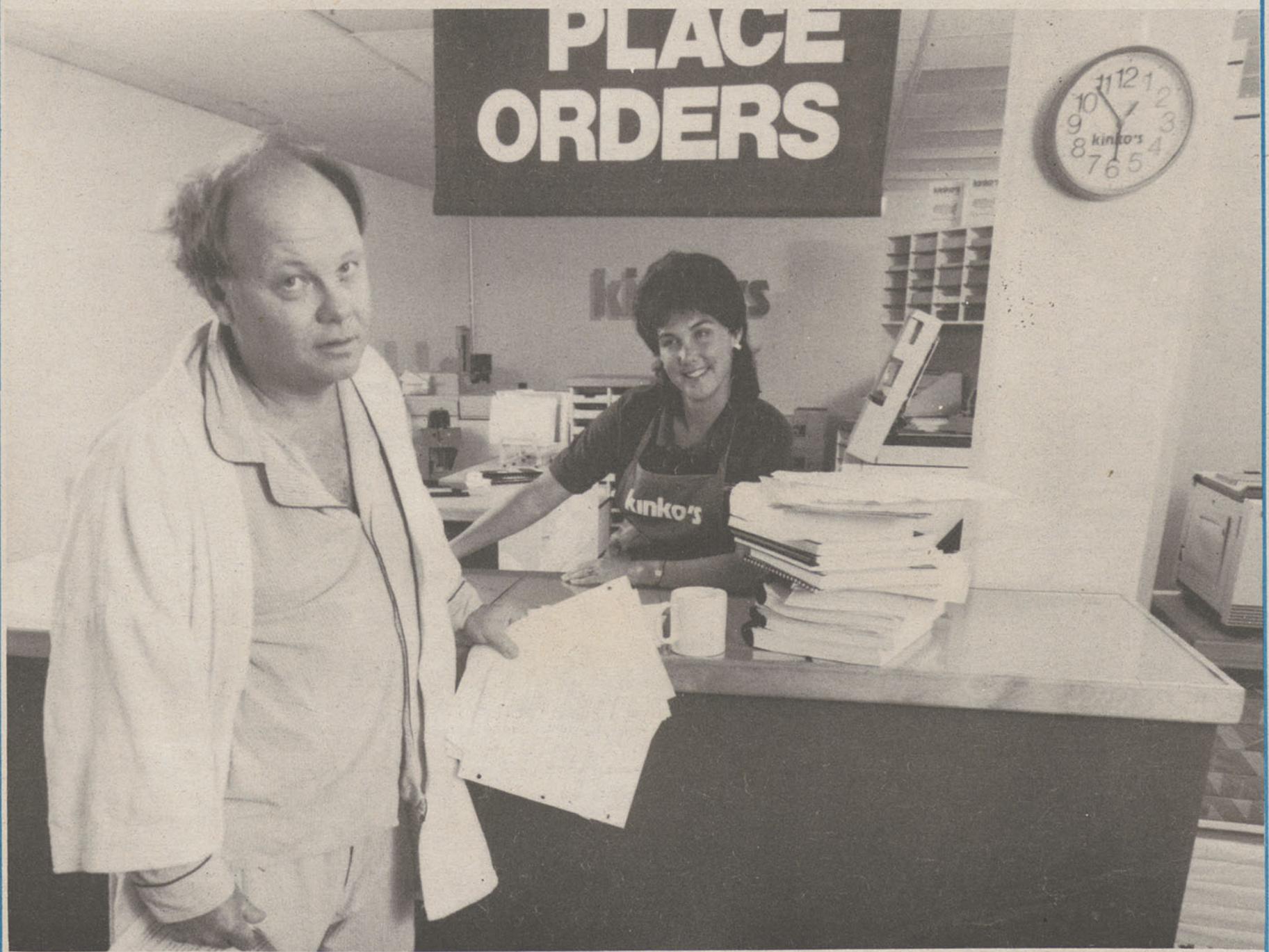


◀ This 1921 photo to the northeast shows the continuation of the Ann Street commercial block (9). At the middle-left edge is the then relatively new Braun Court (10) and, across from it, the much older Godfrey Building (now the Workbench part of Ker-rytown, then Godfrey Moving and Storage) (11). The prominent White Swan Laundry (12) on Catherine between Fourth and Detroit is today being renovated under its 1920s name. Behind it, Detroit Street in 1921 sported a virtual forest of utility poles. The low sheds of the Luick Lumber Yard (13) stood on what by 1934 had become the Municipal Farmers' Market. (Farmers in 1921 still sold produce off their wagons on the Fourth Avenue side of the courthouse.) In the right background looms the dark storage tank (14) of the Ann Arbor Gas Works on Depot Street. Behind it, barely visible, is the river (15). From the Ann Arbor Inn, you can see the river clearly, a calm silver swath between low hills.

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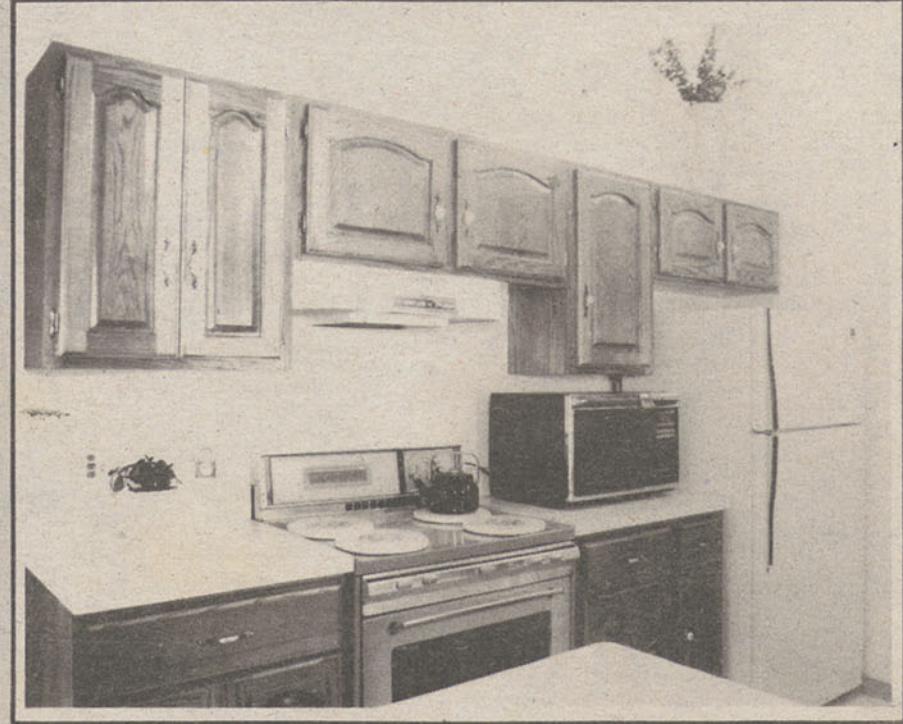
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